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# Junior Arts and Activities

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# from the Editor's Desk

**W**HEN Miss Roberts recently resigned as art teacher at Fifth Street School, her pupils and her fellow teachers all were sorry.

"She was so good natured and cooperative," said one of the classroom teachers. "Whenever we wanted a mural for history class, or posters advertising something, or scenery for a play, she just got her art classes busy on them and turned out whatever we wanted in double-quick time. And she never griped about it."

Perhaps you are thinking that Miss Roberts was a wishy-washy character who always gave up her own plans and projects to suit someone else. We don't agree. We feel that she was a successful teacher. Her art projects were more meaningful and better motivated because of their relationship to other school subjects or extra-class activities. Her pupils felt that they were doing something which was worth doing, and so they were interested and well behaved. And she was on good terms with her colleagues, who realized that related art activities were helping them teach their subjects.

When Miss Blank failed to receive a new contract after her first year of teaching, none of her pupils or fellow-teachers was either surprised or sorry.

"Whenever we asked for any art work, Miss Blank was always 'all tied up' with some project of her own for weeks ahead."

"The day before Christmas vacation she sent a huge mural in, dripping wet. We had had all our decorations up for two weeks. We made them during class time, because that's the only way we ever get anything for our room."

"The art room looks nice. But it's all full of Miss Blank's work. Looks to me like a private exhibition."

Catty comments? Maybe. But they must have had some foundation. Miss Blank felt that her subject was the most important one in the school and she was going to teach it alone, undisturbed, and in her own way. Her pupils, seeing little reason for the "arty" assignments she gave them, were constant discipline problems. Obviously, her teaching colleagues were hostile to her.

Miss Blank is an excellent artist and is now making a success at free-lancing. But her teaching career was a dismal failure which did much to turn her pupils against art.

The intelligent and adaptable art teacher will soon realize that her subject is only one of the subjects and extra-class activities in the school. It is the job of the school and its teachers to correlate these subjects into an integrated experience for each child.

The art teacher will soon learn that the painting of a mural is more adequately motivated when children are painting something which they have studied, possibly in history. She will find that craft work can be related to the science or social studies class with profit to all concerned. And she will realize that her pupils will be far more interested in making posters to advertise a forthcoming play or in making scenery and costumes for the play than they will be in just "drawing something."

We are not saying that every art activity must be correlated with a school subject. But we are saying that

*(Continued on page 35)*

## Talking shop

Hello again! Did you all have a fine summer? We did, indulging in our favorite hobby—gardening. You have no idea what a delightful and relaxing hobby this can be, if you pursue it as we do. We dress in our coolest clothes, provide ourselves with a tall glass of iced tea, stretch out on a lawn chair, and tell the husband where to plant things. It also saves the husband the expense of an athletic club.

### Frengosi Medallions

Readers of the article on Frengosi medallions in the February, 1950, issue of JUNIOR ARTS & ACTIVITIES will be interested in this picture of students making the medallions at the Leonia, New Jersey, Public School. The picture comes to us from Ruth Case Almy, author of the article.

### More about Our Editors

In last April's issue we began at the bottom of our alphabetical list of contributing editors and gave you a brief profile of Jessie Todd. The following month we talked about Dawn E. Schneider.



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# The Magazine of Arts and Crafts Projects and Make and Do Activities

## EDITOR

VELMA MCKAY

*Author of children's books, teacher, former librarian and textbook editor*

## CONTRIBUTING EDITORS

JANET CHANDLER

*Author of stories and plays*

ANNA DUNSER

*Art supervisor, Maplewood-Richmond Heights Schools  
Maplewood, Missouri*

JEROME LEAVITT

*Principal, Canyon Elementary School  
Los Alamos, New Mexico*

DAWN E. SCHNEIDER

*Former art supervisor and teacher*

JESSIE TODD

*Art teacher, University of Chicago  
Laboratory School  
Chicago, Illinois*

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G. E. von Rosen, President

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# Marionettes are fun to make

Eloise R. Ward explains how marionettes may be constructed by middle-grade pupils.

**M**ARIONETTES can be one of the most interesting and simple art projects of the school year. Many art media can be combined with the construction of marionettes, thus adding to the value of such a project.

In a combination class of fifth- and sixth-grade pupils, each pupil was allowed to construct a marionette. The student was encouraged to determine for himself what type of character his marionette would represent. The project was divided into five steps: (1.) making the head, (2.) constructing the body, (3.) sewing the clothes, (4.) making the controls, and (5.) preparing and presenting the show. Each step was begun under the direction of the teacher. An attempt was made to co-ordinate the speed of the students by having

the entire class complete one step before proceeding with the next.

## Step 1: Making the head

Obtain a wire which can be easily bent and cut off a piece approximately 8 inches long. Then shape it as in Figure 1, leaving three loops as shown. The head is then made from papier-mâché, which is shaped around this wire. The papier-mâché can be made from finely-cut newspaper soaked overnight or boiled for about 10 minutes. This paper is mixed with a flour-and-water paste or ordinary school paste thinned with water. The papier-mâché must be worked until there are no lumps in it. Mold the papier-mâché around the wire, being sure the wire is in the middle of the head; on the two loops which are opposite each other, shape the ears;

leave the bottom loop free for the neck joint. Mold in the facial features, and, with a needle, poke small holes in the ears, making sure to go through the wire loop. Let the heads dry for several days. (Caution: do not lay them flat to dry, or the backs of the heads will become flat. They can be stood in a glass or bottle for drying.) The head is now ready for painting. Water colors are very successful, although other paints may be used.

## Step 2: Making the body

Secure strips of wood which are approximately 1" x 1". Each student will need two 4" pieces, four 3" pieces, and two 2" lengths. Let each pupil saw his pieces of wood as shown in Figure 2. Drill the small

(Continued on page 6)



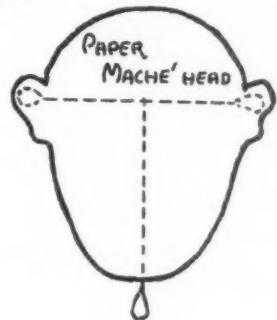
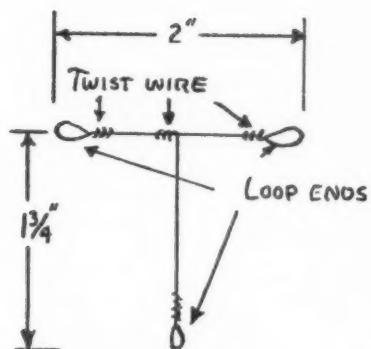


FIGURE 1

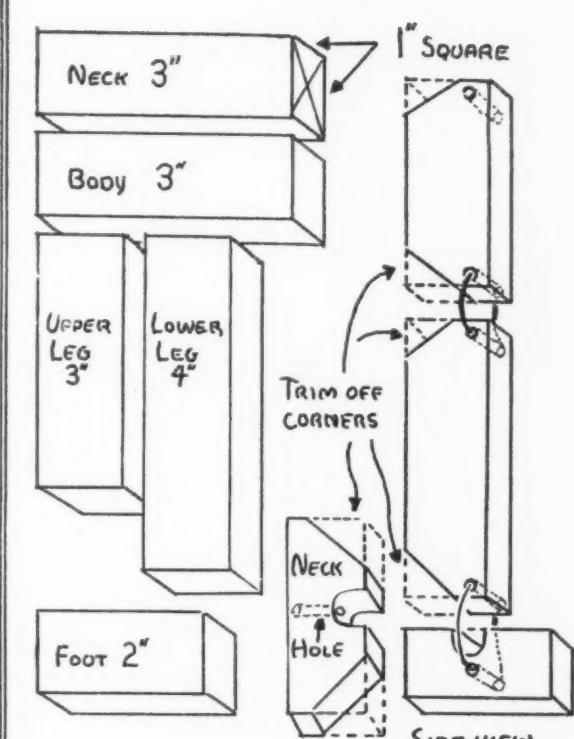


FIGURE 2

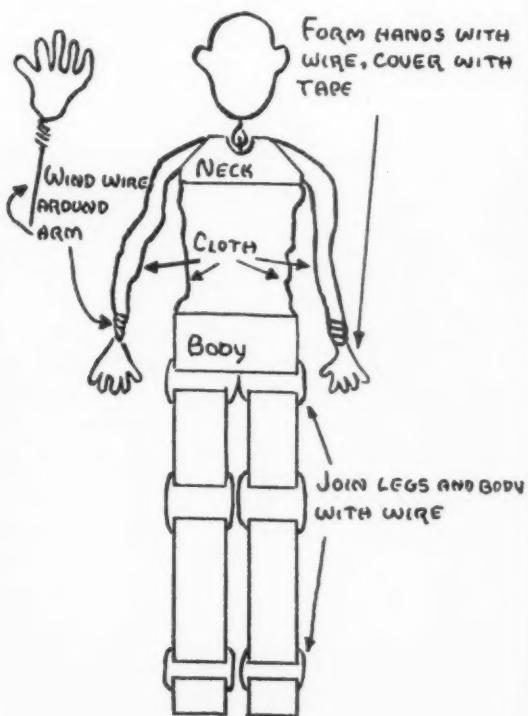


FIGURE 3

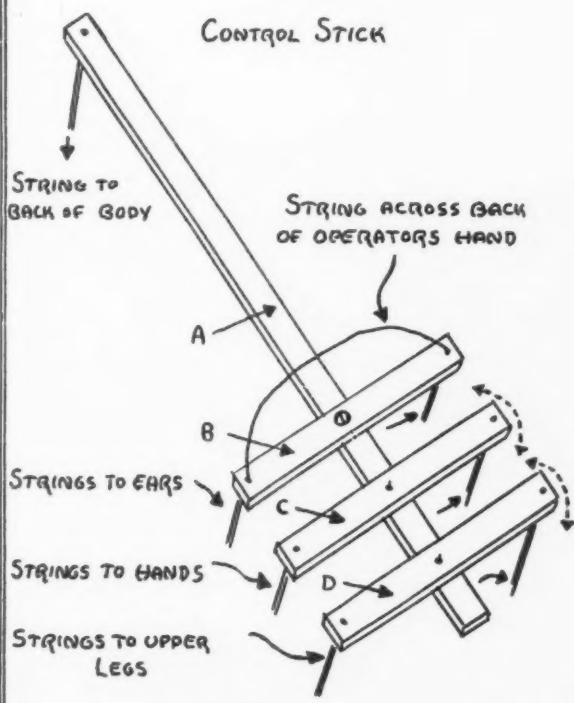
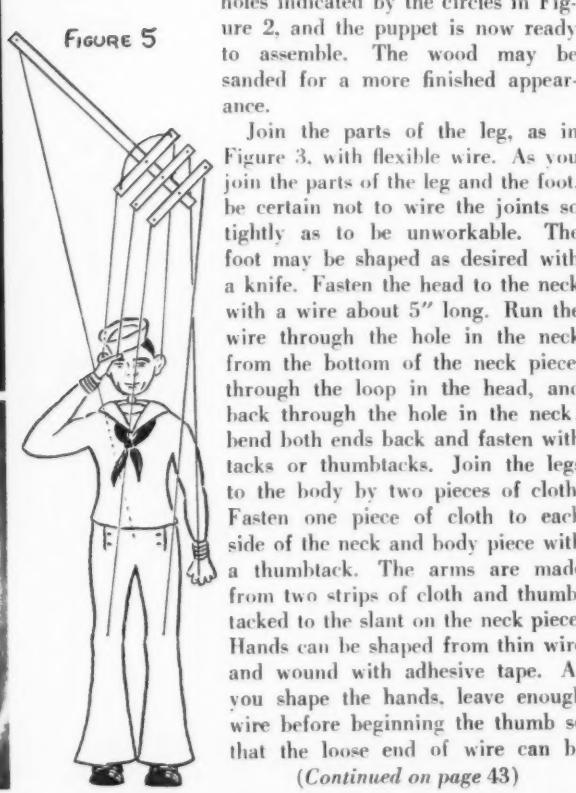
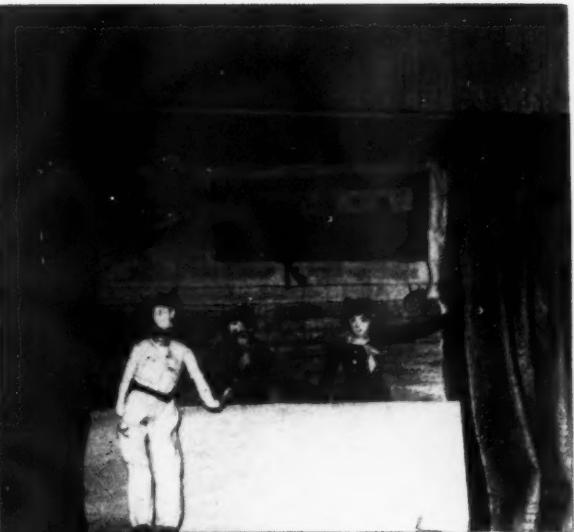


FIGURE 4



holes indicated by the circles in Figure 2, and the puppet is now ready to assemble. The wood may be sanded for a more finished appearance.

Join the parts of the leg, as in Figure 3, with flexible wire. As you join the parts of the leg and the foot, be certain not to wire the joints so tightly as to be unworkable. The foot may be shaped as desired with a knife. Fasten the head to the neck with a wire about 5" long. Run the wire through the hole in the neck from the bottom of the neck piece, through the loop in the head, and back through the hole in the neck; bend both ends back and fasten with tacks or thumbtacks. Join the legs to the body by two pieces of cloth. Fasten one piece of cloth to each side of the neck and body piece with a thumbtack. The arms are made from two strips of cloth and thumbtacked to the slant on the neck piece. Hands can be shaped from thin wire and wound with adhesive tape. As you shape the hands, leave enough wire before beginning the thumb so that the loose end of wire can be

(Continued on page 43)

# We like to draw ourselves

Jessie Todd suggests that you let your pupils draw pictures of one another.

In Illustration 1, Jan, in the foreground, is painting a portrait of Michel, sitting beside him. Michel, as you see, has a broken arm.

When the portrait was finished it was hung in the hall exhibit with this title in big letters: "Michel Oksenberg with his arm in a sling."

The children said, "It doesn't *look* like Michel. It looks too old." The teacher explained that it takes much experience to be able to draw and paint a likeness of a person.

"I think it looks like Michel," she said. "His shirt is the very same color and the design is the same. I can tell that his arm is in a sling and I can tell that he is painting. That means that Jan did a fine job."

In Illustration 2 no child in any picture looks like any child in the art class, but nevertheless these are pictures of the children as they do the things they like best. The girls love to dance, swim and dive. The more active children drew themselves dancing and swimming. The children who like to sit made pictures of children sitting on the beach. Those who like squirrels made pictures of themselves with squirrels in the parks. The clothes are like the dresses they wear. Hair is combed like their own.

Since the school art time is limited, the teacher must seize every opportunity to help the children to grow in appreciation of color and good spacing. In Illustration 2, therefore, you see an effort made to make the hall bulletin board look interesting in color. The dark strip in the upper left and the two dark squares in the lower right were cut from paper of deep, rich blues and reds to match some of the darker colors in the pictures. The white letters in the sign

(Continued on page 10)



# Murals in poster paint

This is the first of two articles on murals  
by Anna Dunser.

**T**HE murals that school children make on craft paper are not murals at all, strictly speaking, since the word *mural* implies that the picture is a part of the wall. But for want of a better word we continue to call the big pictures made by groups of children murals.

The painting of a schoolroom mural can be approached in many ways and can be executed in any of a number of mediums. Murals can be made by children of any age level.

In the kindergarten and beginning first grade the approach to a mural is very simple. The teacher puts up a piece of paper about ten feet long and three feet high. It may be larger or smaller to fit any particular space in the room. The paper is fastened to

the cork display board with tacks. If it is put over a blackboard it can be fastened with cellulose tape or gummed paper. The paper stays in place if the bottom of the paper rests on the chalk tray or on the molding at the bottom of the display board.

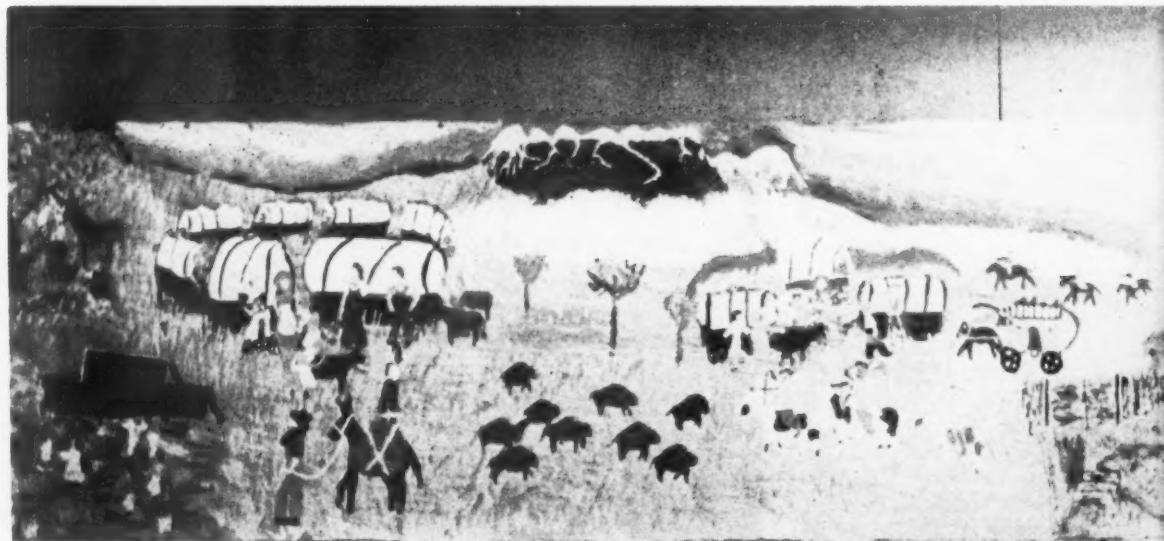
The paper is usually brown wrapping paper, called craft paper. (Other kinds of paper that come in rolls can be used in place of craft paper. It should be a strong paper that will not buckle when paint is applied.)

We will suppose that the small children are going to use tempera paint, as it suits their ability best. This paint is sometimes called poster paint or showcard colors. It can be purchased in liquid or powder form. The liquid paint is thick, and intense in

color. This paint should be diluted, and small amounts put in low, wide jars to a depth of about one inch. A wide brush is put in each jar. If the teacher has a great number of these flat jars she can mix many unusual colors—and without having had any instruction in theory of colors. Any two colors she puts together will produce another color. Any color mixed with white will give a pastel tint that will delight the children and make their work unusual in color.

These colors once arranged and mixed need only to be replenished occasionally, and the children will have paints available for other pictures besides their mural.

When the teacher has the paper and  
(Continued on page 10)



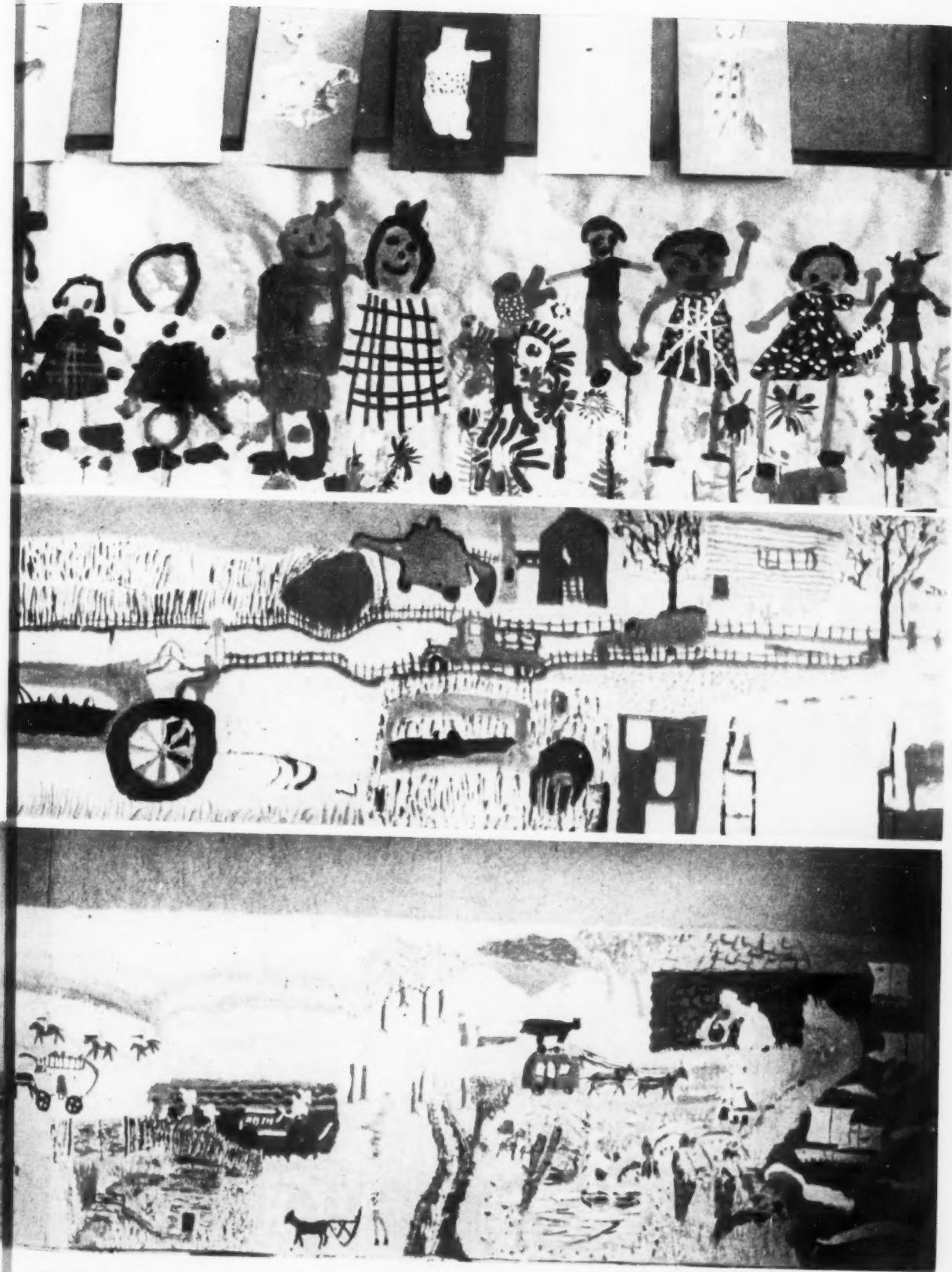
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the paints prepared, the children are ready to begin. The teacher will avoid much confusion on the first occasion of painting if she chooses two or three volunteers to go first to the low table, select a jar, and start painting anywhere on the paper.

Former experiences will determine whether the children will all be eager to begin or whether they will be timid about trying their hands. In either case it will be well to start with a few children, then ask for more and more volunteers. There may be some children who will prefer to do something else, and they should be permitted to do so.

When a child has used one color and wants a second, he brings back his jar of paint to the low table, leaves it with the brush in the jar and selects another color which has its own brush. Unless the child understands that he may change colors, it is possible that he will go on and on with his first choice of paint.

A precautionary word must go to the teacher: don't worry about the final appearance of the picture. At this stage the children are becoming acquainted with the paint and they will paint over another's painting with no protest from the first child. It is the act that engrosses them not the result. The children are learning to co-ordinate hand, mind and eye, and to have pride in their achievement, though the teacher may think it a mess.

A teacher's lack of confidence in what the children can do is somehow transmitted to the children. As a result, they can soon lose confidence in themselves.

For the latter part of first grade and in the second grade the materials and arrangement in the room may be the same as in the earlier stages. In fact, the setup may be the same for all elementary grades. From the third grade on the children can bring out and put away paint jars, and see that water is put in to prevent the paints from drying up. They can wash brushes and put them away so that the tip will not harden into a hook.

In the second and third grade the children can do some planning before the mural is begun. They may choose a subject, or the teacher may suggest a subject related to a recent experience and pleasure.

Some teachers may feel that the teacher should not suggest a subject, that the subject matter should always be chosen by the children. These same teachers usually set the stage for a certain subject. The children choose the subject the teacher had in mind, but nine times out of ten *they know she wanted it*. It is much better to give an assignment in art which is challenging, then let the children work out their problems to the best of their ability, than to have them choose the subject while the teacher directs and corrects their way of doing it, robbing them of a chance to think.

We will suppose a second grade has been reading, talking, and writing about a farm. We hope they have had a trip to a farm if they live in town. The teacher and her pupils discuss this subject as a possibility for their mural. The children, looking at the big blank paper, may suggest some of the more important things on a farm. The barn usually comes first to the mind of a child. It is surprising how often they name many other things before they think of a house. Someone points to a place on the paper where the barn may be placed. The other children will give their opinions on that choice. They may then decide on places for the house, the chicken houses, other buildings, silo, windmill, pastures, gardens, fields of corn and wheat.

These places change as the mural develops, but the children are thinking. A volunteer is chosen to paint the barn. The paint is ready. There is no delay. The first few strokes scale the drawing. Horses are not as big as barns. *However*, if the horses do appear larger than the barn, the teacher should not be disturbed if the children see no incongruity. Relative sizes will be recognized by the children only when they are mature enough to be conscious of them.

The above-described procedure is not the only approach to a mural. It may begin with children working individually on pictures of things they wish to put into the mural. The children can then discuss the group of pictures and choose which things they want and where they will be placed. *The preliminary drawings are not for practice in drawing.*

Another method is to let the chil-

## We like to draw ourselves

(Continued from page 7)

were an attempt to match the white spaces in the mounts. The pictures were tried in several positions before they were placed where you see them.

Some of the pictures had magenta in them, and orange, red, pink, blue, green, purple and yellow were used. The white mounts helped to harmonize the colors. Since the upper right picture had much red in it, the background of the sign in the lower left was red.

Children work like artists. The exhibit is an important part of the learning situation. Naming the picture is interesting to many of them.

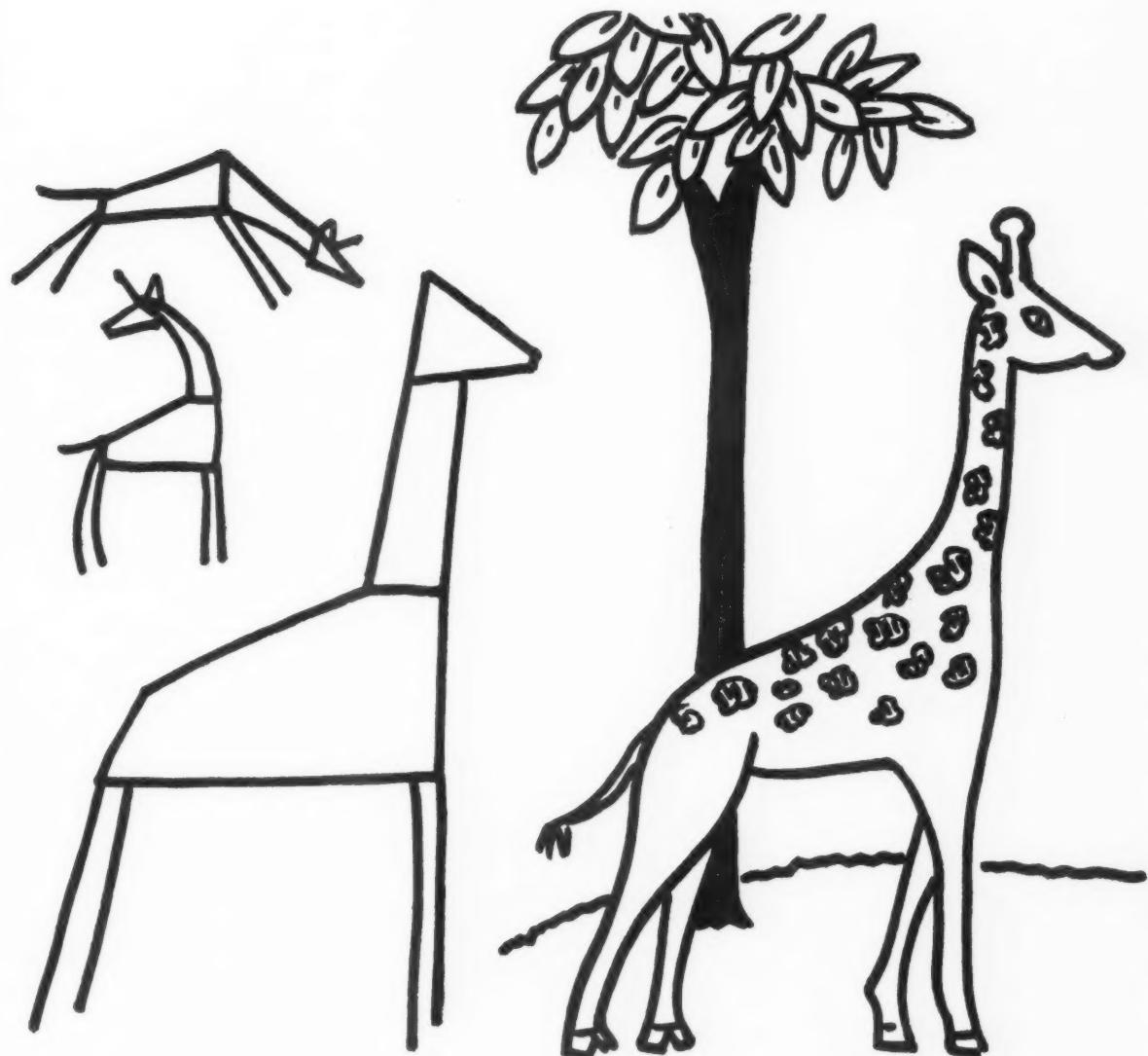
The reader may ask, "Do the children mount and arrange all of the exhibits?" The answer is no. Children in our third, fourth, fifth and sixth grades have only sixty minutes a week for art. This is the average for the year. It is obvious that with this time allotment the children couldn't do it all. They do some of it. Sometimes the teacher arranges an exhibit while they watch. She tells them why she arranges it as she does, and sometimes asks, "Where shall I put this? What shall I put next to it?" Sometimes she hangs an exhibit after they have gone home from school and even prints their titles. Children learn from seeing different arrangements made by an adult.

We end, as we began, with the picture of Jan and Michel. Jan's mother says she is very grateful to the school for interesting her boy in art. He spends many happy, busy hours at home painting. She bought him oil paints. No subject is too difficult for Jan to try. Notice that Jan wears a professional-looking apron. Even though most of the boys won't wear a smock, Jan has a mind of his own. No one is more of a real boy than Jan. Michel is new to the school this year. His mother comes often, for she is pleased with his enthusiasm for painting. On the first day he said to his art teacher, "I've never used paints before. I don't know even how to dip the brush. You show me." In ten minutes he was painting like one with experience, mixing colors and asking how a side-view eye looks in a side-view face.

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# A tall giraffe

The tenth of a series of step-by-step drawings by Dawn E. Schneider



A TALL Giraffe is often able  
To use a grown tree  
for a table.

# Metal-craft

Either copper foil or the ubiquitous tin can may serve as the basis for the metal items described by

Dawn E. Schneider.

**A**RTICLES of enduring beauty and usefulness may be made from the thin metal foils that can be purchased on craft counters. Even children in the intermediate age groups are able to handle this material in the construction of simple articles. Since there are various methods of manipulation and an equally various number of weights in the foil, it is imperative that you have the proper weight of foil before proceeding with the problem.

Tooling metal designs to be used as decorative additions to box lids, book ends, wooden book covers or wall hangings is a delightful project.

First cut your metal to the desired shape and size with an ordinary pair of scissors. Choose a simple design which fits into this shape and draw it onto your metal with carbon paper. Then lay your foil on a pad of felt or on a small piece of woolen cloth. Using such tools as sucker sticks, the blunt ends of pen holders, or regular orange-wood modeling tools, incise your design. Press down those sections which you wish to appear raised on the right side, taking care that you do not overdo the pressure, thus making a hole in the metal. It is well to proceed slowly, since it is difficult, if not impossible, to remove a misplaced mark. Use a variety of strokes to achieve interesting effects, short strokes for fur or grass, long strokes for waves or hills, radiating strokes for sunsets, and so on. Background effects may be made by pounding with the head of a small nail to give a hobnail finish.

When the tooling is completed, mount the metal on a stained wooden surface with silver or gold gimp nails, to be purchased at any hardware store. Copper and brass foil should be given a coating of metal lacquer to prevent tarnishing. Or, if preferred, they may be treated against tarnish by rubbing on a coat of beeswax with a small, soft cloth. Very thin foil may be cut into interesting shapes or designs and glued to wooden bases to make wall decorations, desk sets or other decorative items. Small animal and human shapes may be cut from this metal, and folded to form unique favors, toys or whatnot articles.

A more difficult problem, employing heavier metal, is the making of a paper knife. Plan your shape on

paper, then cut it from the metal with tin snips. Smooth the edges with a file. Hammer the copper lightly to give it a mottled effect if you wish. Plan a design for the handle on paper and trace it on the metal with indelible carbon or with a sharp pointed instrument. Paint the design with asphaltum varnish, which may be bought at paint stores. When the varnish is thoroughly dry, dip the knife into an acid bath made with one part of nitric acid to five parts of water. When the surface around the design has been etched away deeply enough, wash off the acid under running water and remove the asphaltum with benzine. Go over the knife with a fine emery cloth and finish with beeswax and a soft cloth.

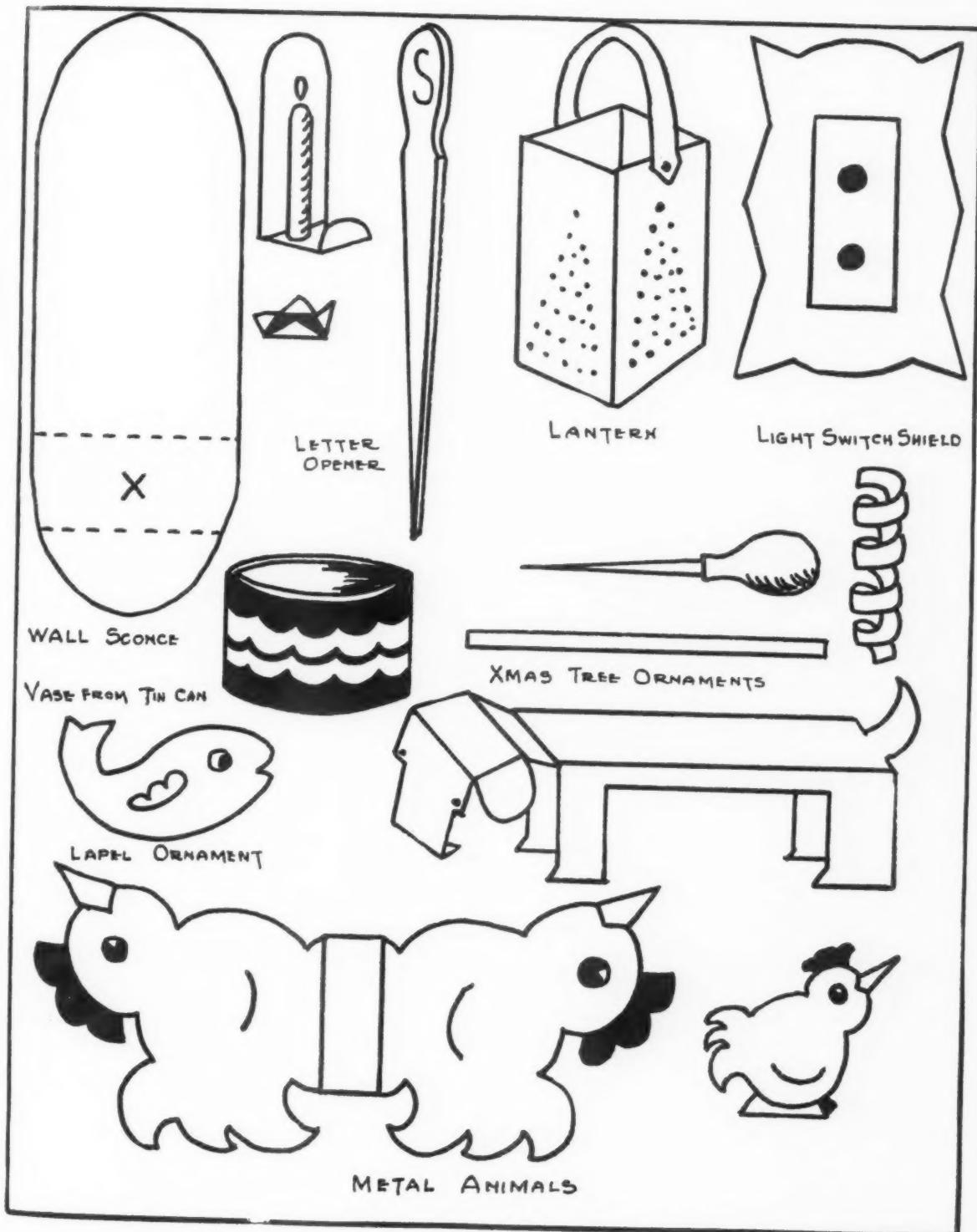
## Tin-can Craft

Of course tin-can craft will enter into this unit, especially as there is no dearth of this free material. It is truly amazing what interesting and attractive articles can be made from the lowly can. The only tools required are a pair of tin snips, a file, a punch and a hammer. Various sizes of nails may serve as punches. A block of wood should be provided to place under the tin to be punched. In some projects, solder and a soldering iron will also be required.

First clean off all paper and paste from the surface of the can. Then snip along the joint at the side and around the bottom. This will give you a straight piece of tin with which to work. Lay your pattern on this flattened piece and trace around it with an oil pencil. Cut around the pattern with your tin snips. Smooth all edges with a file, and bend into shape.

Mexican artists have made very beautiful tin articles in this manner. One of the simplest and most effective of these items is the wall sconce, designed to hold candles, but which may, if so desired, be made more elaborate and electrified. These sconces are often decorated with nail holes driven along an incised design, and bits of colored enamel decoration are frequently added. Other objects which may be made after the Mexican manner are protectors for use around electric light buttons, porch lanterns (from square tins), ash trays and the like.

Tin cans in their original form are also a basis for other craft projects.



Remove the tops with the type of can opener that leaves no jagged edges. Remove all paper, and clean thoroughly. Then decorate the surface

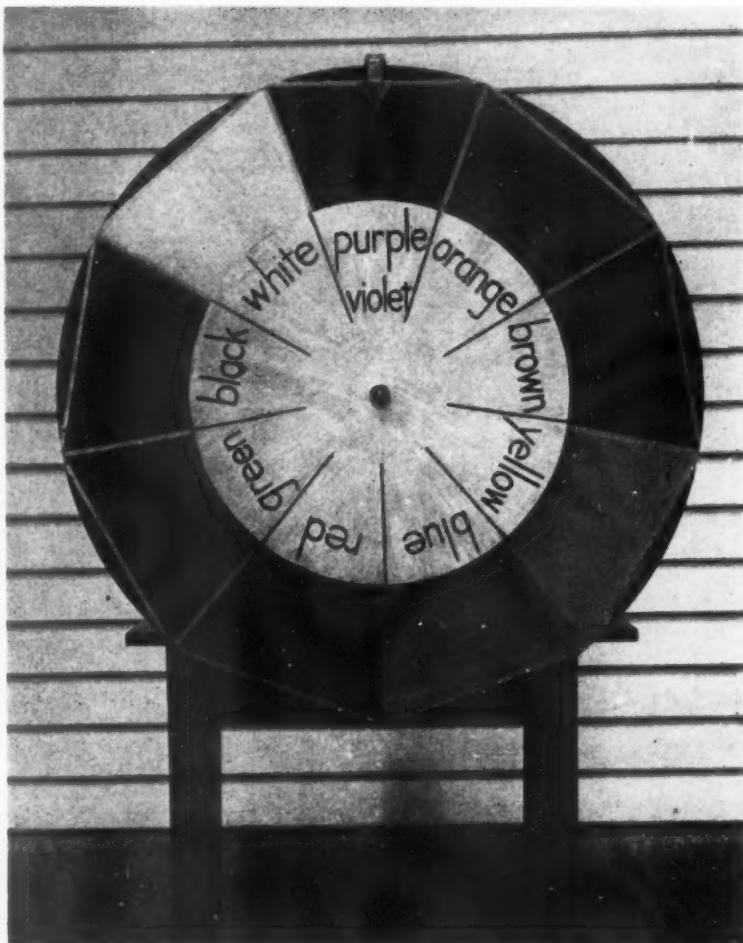
with enamel designs and use as vases, flower pots or wall sconces. Unusual effects may also be obtained by applying finger-paint decoration to the sur-

face and finishing the whole with clear lacquer, or cutting the top edge in scallops or points and bending them over to make a decorative edge.

# Color game wheel

You will find this wheel an effective aid in primary instruction.

By Winifred M. Leftwich



Color game wheel, ready for mounting on floor stand, showing large color wheel and smaller word disk.

**"A** ROUND and around it goes, and where it stops . . . " some first-grader knows the name of the color.

Here's a new twist and a twirl to an old learning process. A color wheel, 24 inches in diameter and made of  $\frac{1}{4}$ -inch plywood, has the nine colors painted in sections around the circumference. Nine colors are all a first-grader has to know. (See picture at left below.)

A hole is bored in the center of the wheel just large enough to allow a  $\frac{1}{4}$ -inch bolt to pass through. The wheel is mounted on a wooden stand from which this bolt extends, and can then easily be rotated. Measurements for the stand are given in the accompanying diagram and are scaled to a convenient eye level for the average kindergarten or first-grade child.

In front of this wheel is placed another and smaller wheel on the same bolt, separated from the first wheel by several metal washers to allow for easy turning. This smaller wheel is also made of  $\frac{1}{4}$ -inch plywood, but is 16 inches in diameter. On it are lettered the names that correspond to the colors on the large wheel. By turning the wheels the correct name of any color may be brought opposite the corresponding color.

A third, plain disk, the same diameter as the small 16-inch wheel, can be made of either the same plywood or heavy cardboard. When this plain disk is slipped in front of the second wheel it covers the names of the colors. This is useful during the first few weeks of readiness.

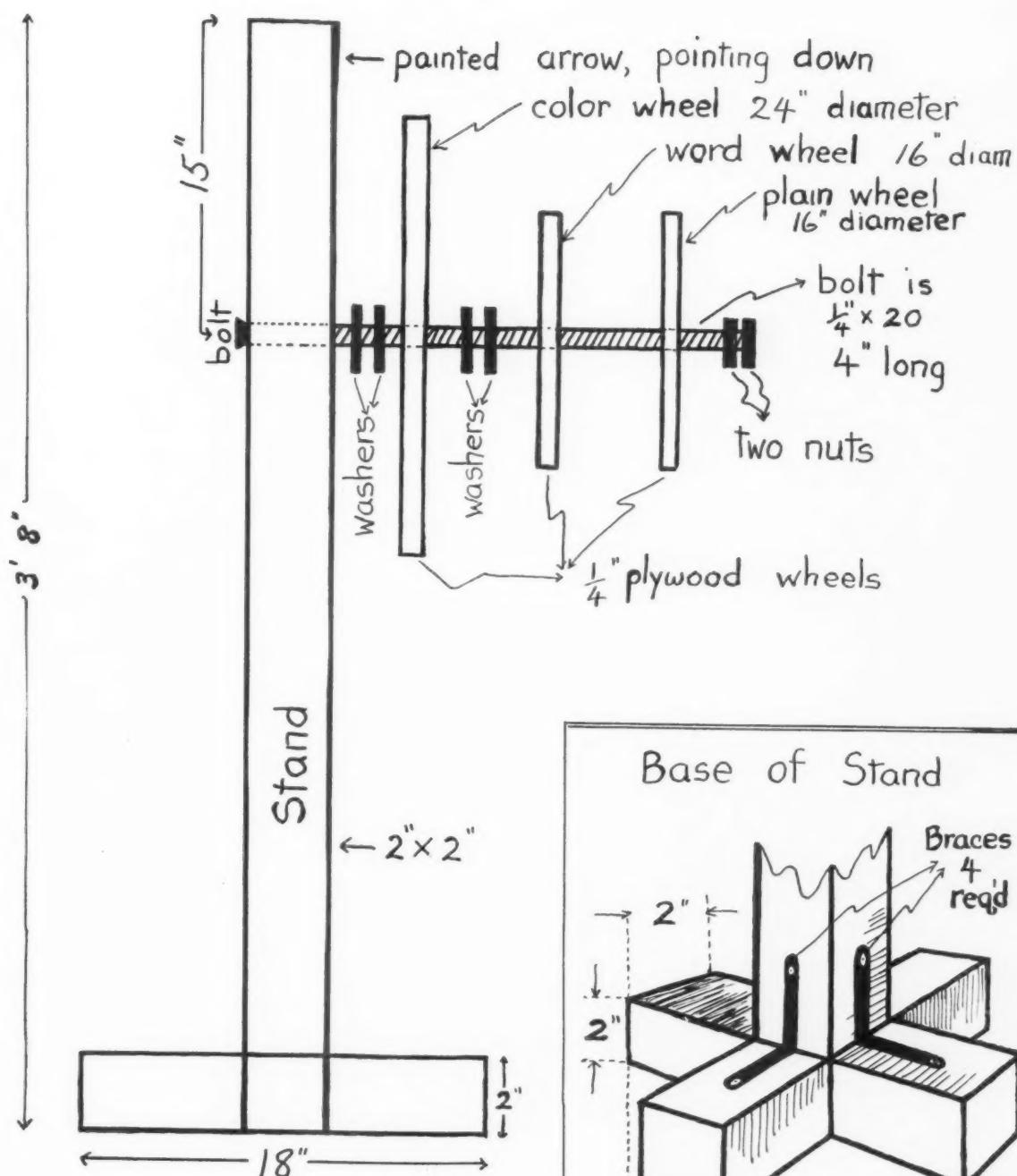
Later, when reading of words is begun and the children need to know and to use the words corresponding to the colors, this blank outside disk may be removed, and the sight of all the words will be only a new addition if the wheel of colors is already a familiar game.

Two nuts (one drawn up against the other to prevent them turning) are screwed onto the end of the bolt. These hold the three disks in rotating position, and when the plain disk is to be removed it is a very simple matter to unscrew the nuts, remove the disk, replace the nuts, and the game is ready to go!

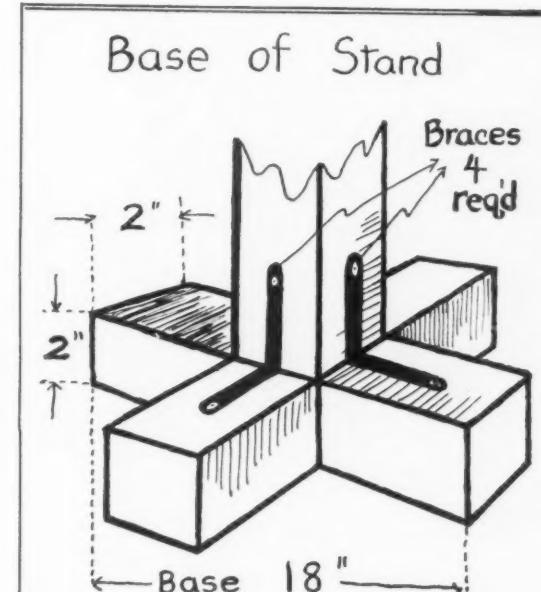
Here are some suggestions for playing this color game:

(Continued on page 38)

## Side View



## Color Game Wheel



# Mexican craft projects

Creating these baskets, belts, pottery, etc., will acquaint your pupils with Mexican design, color, and clothing.

By Tracy Sturdivant

THE following are art activities that may follow the study of Mexico:

## Sombrero and cape project

Cut silhouettes of sombreros and capes from white construction paper. Have each child think of an original design. Color the hats and capes a light color and put the designs on in dark colors. Shade the inside of the

brim of the hat to show how wide the brim is, as in Figure 1.

This makes an interesting and colorful Mexican border. The children gain an understanding of Mexican design, colors and clothing.

## Pottery Modeling

Have each child cut a piece of wood or fiberboard to fit the outline of the bowl or jar he is going to make. Such

FIGURE 1

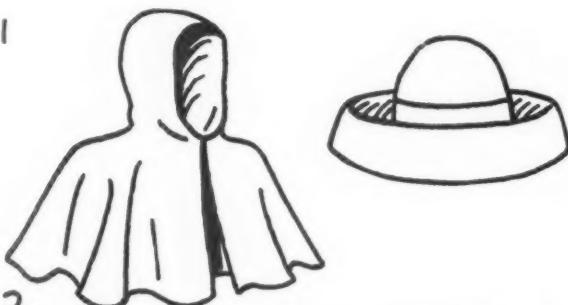


FIGURE 2

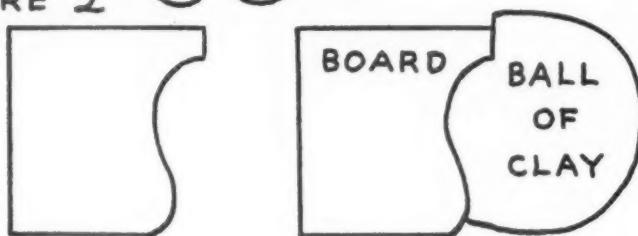
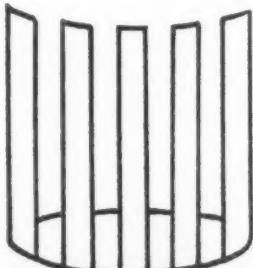


FIGURE 3



shapes as this make interesting vases:

Mix modeling clay or mortar mix to a soft, pliable consistency that can be molded. Water is used to soften the dry mix. Give each child a ball of clay large enough to make his vase or bowl. Use the wood pattern to shape the outside by moving it around the clay ball. After the vase is shaped, make a hole in the center (working down from the top) to hollow out the inside of the vase. After the clay vase is thoroughly dry, enamel it in some light or bright color. Let each child make an original design to enamel on his jar in a darker color when the first paint is dry.

These vases help the child understand one type of Mexican handiwork and help them to an understanding of Mexican design.

## Basket weaving and fruit modeling

While the Mexicans don't do their basket weaving in this way, this project does stress one type of work done in Mexico and gives an opportunity to study Mexican fruits.

Cut a two-pound coffee can into eighteen even strips from top to bottom. Cut off the odd-numbered strips, leaving nine strips attached to the bottom of the can with a space between each pair.

Soak round reed in water until pliable. Using the strips on the can as spokes, weave the reed almost to the top, shaping in a flared top if desired. Slit each tin rib down  $\frac{1}{4}$ " and bend one piece in and one piece out around the top row of reed to hold in place. Enamel the basket.

Find what fruits are grown in Mexico. Model these fruits from clay or mortar mix. When dry, enamel them with appropriate colors. Fill the woven baskets with the fruit after the paint dries.

## Weaving

Use a 6" loom and ordinary colored cord or string. Complete directions for making belts and short scarves are supplied by the manufacturers of most such looms. Such articles are excellent for handicraft projects.

This project illustrates another kind of Mexican work. Designs may be woven into the belts to show Mexican art.

### Book Club Selections

For boys and girls 6, 7, and 8 years of age:

*A WALK IN THE CITY.* By Rosemary and Richard Dawson. The Viking Press, Inc.

For boys and girls 9, 10, and 11 years of age:

*THE NEW BOY.* By Mary Urmston. Doubleday & Co., Inc.

For older girls, 12 to 16 years of age:

*THE MYSTERY OF CATESBY ISLAND.* By Lucile McDonald & Zola Helen Ross. Thomas Nelson & Sons.

For older boys, 12 to 16 years of age:

*BLOOD BAY COLT.* By Walter Farley. Random House, Inc.

### Books on Arts and Crafts

*CERAMICS FOR ALL.* By Jimmie Adair Stewart. New York: Barnes & Noble. xi, 156 pp. Cloth \$2.00. Paper \$1.00.

Here is a practical guide for those who want to learn about ceramics for their own pleasure, for teaching purposes, or with an eye to going into business for themselves in this fascinating field.

The author, whose lively style makes the book a particular pleasure, explains his purposes in the introduction:

"The drawback that every beginner has encountered in working with ceramics is learning how to turn the finished model into a glazed, permanent, and beautiful object. There are so many pitfalls on each step of the way that it is surprising that simple, straightforward books for beginners haven't flooded the market.

"After the model has been completed, it is a question of knowing how to proceed to make the mold, if one is needed, or where and how to have it glazed and fired. The chapters in this book take up each important step along the way: the model, casting, finishing, decorating, bisque firing, the glaze, glost firing, and the kiln. In the chapter on glazes, I have included two simple glaze formulas with instructions on how to adjust them to fit different clay bodies and have listed what metallic oxides or carbonates to add to make colored glazes . . . In the final chapter on kilns, I have included the plans for building a small, inexpen-

sive kiln which is 'fool-proof.'"

*300 PROJECTS FOR HAND DECORATING.* By Juliene Hallen. New York: Homecrafts. 188 pp. \$2.98. (Distributed by Crown Publishers)

With these easy-to-follow instructions as a guide, no one should have any trouble turning out beautifully hand-decorated trays, blouses, book-cases, glassware, china, or what-have-you.

The book consists of ten big sections covering liquid glaze, textile painting, leather and metal tooling, wood burning, glass and metal etching, silk screening, crayoning, cork painting and appliquéd, block printing, etc. Each section contains at least thirty projects. Step-by-step picture instructions and designs are given for each project, as well as photographs of the completed article. The author has also added hundreds of original designs from which you may choose your favorites.

The publisher states that this is the most complete book on hand-decoration ever published. There is no doubt about the fact it covers a tremendous territory, yet covers it well.

### Books for the Classroom Library

*THE MUDHEN AND "THE WALRUS."* By Merritt Parmelee Allen. Decorations by Stephen Voorhies. New York: Longmans, Green and Co. 223 pp. \$2.50

Admirers of the Mudhen (and we are among them) will be glad to know that this wise and wary (though somnolent) character is back again with more school adventures involving his rival, Cheese Eastman, and his friend, Froggie. Junior and senior high school students will enjoy the humor and excitement of this one.

*BIG BROTHER.* Story and pictures by Laura Bannon. Chicago: Albert Whitman & Company, 46 pp. \$2.50

A simple and straightforward story of how big brother Dick, through his own problem-solving, rescued Sally's doll. Primary pupils will revel in Laura Bannon's richly colored illustrations.

*LEGENDS CHILDREN LOVE.* By Joanna Strong. With illustrations by Hubert Whatley. New York: Hart Publishing Company. 96 pp. \$1.25

Six Greek, three Roman, three Norse, and three English legends make up this inexpensive but attractive collection. All are written in easy style for children aged 8-13.

*TALES FROM THE ELVES' FOREST.* By Emilie Louise Michel. Illustrated by Charlotte Heaton-Sessions. Caldwell, Idaho: The Caxton Printers. 133 pp. \$2.50

(Continued on page 45)

# Working model of a water wheel

This wheel will run three machines: a pounder, a roller, and a buzz saw.

By Elizabeth Larkin

PERHAPS it was the discovery of that miraculous black glue in the ten-cent store which made this apparently intricate project quite simple. (It glues anything to anything, takes a firm grip, and holds even under water.) Or perhaps it was the enthusiasm of the Science Committee. At any rate, the wheel and the three "machines" it runs were constructed with smoothness and dispatch by the boys of a sixth-grade class.

While the girls were sewing on their cooking aprons for the next term, there was need for a lesson in which the boys could maintain an interest without much supervision.

After materials and tools are assembled, all you have to do is tell them how it is supposed to go, and they will devise methods to make it go that way. When it comes to mechanics, the boys are usually far ahead of you, and they may be able to work this out without you if you hand them the materials, the tools, and this article, and leave them in a corner with the challenge that they must not only make it, but make it work, and then write out a lecture to demonstrate it so that even the girls will understand it.

If you start construction at the beginning of the study unit on industrial expansion in the United States, a groundwork for understanding this unit will be provided. An impetus for research will be created, and an interest in class reports aroused. Of course, as with all good teaching, there must be enthusiasm in the teacher.

In launching the unit, mention that in colonial America ninety-five per cent of the early settlers were engaged in agriculture, and that now it is only about one out of six, or about sixteen per cent of our people who make a living from farming. Put on the blackboard a list of some of the things that brought about this switch of some seventy per cent of the American people from farm work to manufacturing, or production other than agricultural.

Here are some important items:

1. McCormick's reaper
2. Sewing machine, by Elias Howe
3. Telegraph, and, later, the Atlantic Cable

4. Telephone of Alexander Graham Bell, and Marconi's radio
5. Bessemer process of making steel, and William Kelly
6. Steam engine and railroads
7. Discovery of the gasoline engine, and the first oil well (Col. Drake's at Titusville, Pa., 1759)
8. Electric motor and the development of hydro-electric power
9. First automobile built in the United States (Duryea, 1895)
10. First successful airplane flight (1903), by the Wright brothers
11. Jet propulsion (Whittle, 1942)

Notice that the items above may be grouped under three headings: mechanical power, transportation, and communications.

Conduct the election of a chairman, and as soon as he is elected have him call each child's name and ask what committee he will work on, Mechanics, Communications, or Transportation.

As each child gives his preference, have the chairman write the child's first name on the board after the specific topic upon which he wants to do research. Those choosing topics such as 1, 2, 5, and 8 are on the Mechanics Committee. Those choosing 3 and 4 are on the Communications Committee. The others are on the Transportation Committee. The chairman of the unit then conducts elections among the children on each committee to determine who shall be the chairman of that committee. The chairman of each committee helps his men to find data on his topic, etc. The chairman of the unit conducts the lessons when the reports are ready. Appoint the best mechanic in the class as chairman of a separate Science or Construction Committee, and let him choose a few boys to work with him during the girls' sewing period while the other boys either watch or read from science books and pamphlets. The boys on the Science Committee for the construction period will be on one of the research committees also, during the social studies period.

Explain that the water wheel furnished the power for most machines at the beginning of the Industrial Revolution in America. Discuss why this was so.

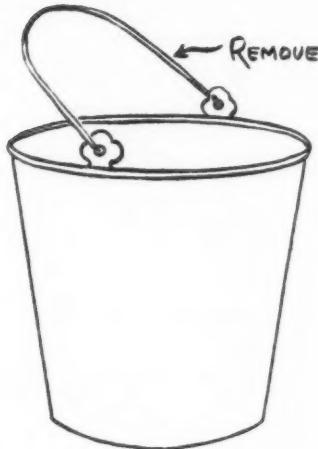


Figure 1

### How to Make the Water Wheel

#### REQUIRED MATERIALS

A pail, as in Figure 1  
 A tin can to cut up  
 Two tin coffee cans  
 Two empty fish-food cans  
 Four small empty spools  
 One large empty spool, a wooden disk about 2" in diameter, or a drawer knob, as illustrated  
 Brads, screws  
 A dowel, about 15" long and thin enough to go through the ears in the top of the pail to which the handle is attached (We used the stick of a carnival lollipop.)  
 Three large nails, about 5" long  
 Two rubber sink stoppers, flat, about 5" in diameter  
 Six or eight pieces of wood for the paddles of the wheel, about  $1\frac{1}{4}$ " x  $1\frac{3}{4}$ " x  $\frac{1}{4}$ " (We bought two five-cent mouse traps, took off the metal parts, and cut up the wooden bases with a saw.)  
 A tube of waterproof glue

#### TOOLS

The only tools required are tin snips, a hammer, pliers, and a screw driver.

#### DIRECTIONS

Be sure your pail is one to which the handle is attached as in Figure 1. Take this handle off.

Arrange your six or eight paddles on one of your two 5" sink stoppers. Stand the paddles on end (as shown in Figure 2), and glue them to the rubber stopper in that position. Then glue the other rubber

stopper in place on top of the paddles, directly over the other stopper, using the waterproof glue (Figure 3).

Now you have a water wheel. With the point of your scissors carefully make holes in the exact centers of the disks of the wheel, big enough for the dowel you are using as an axle to be squeezed through. Put the wheel on this axle, keeping it well over toward one end until you have it in the pail. After you have inserted it in the pail by putting the axle through the holes from which you have taken the pail handle, move the wheel to the center of the pail and glue it firmly on the axle so that it cannot slip around, but must revolve with the axle.

With a pitcher, pour water over your water wheel, or, better yet, place it under a running faucet and watch it revolve.

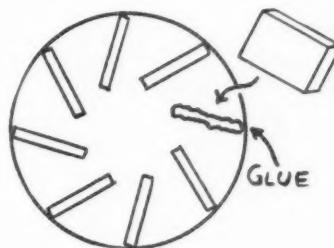


Figure 2

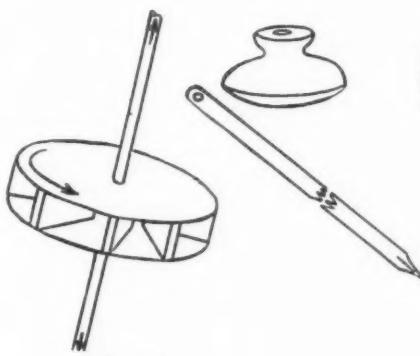


Figure 3

#### Directions for Making the First Machine, the Pounder

If you haven't a drawer knob like the one pictured in Figure 4, make a hole in a wooden disk about  $2\frac{1}{2}$ " in diameter just large enough to fit over the axle of the water wheel.

On the side which will be away from the axle, attach near the cir-

cumference a strip of tin, cut from a tin can with a tin snips (Figure 4), using a small screw that will permit it to revolve freely (Figure 5).

Attach a small spool to the other end of the strip of tin (Figure 4), making the strip just long enough to allow the spool to touch the ground when the piston is at the bottom of its stroke (Figure 6).

Glue the knob tightly to the end of the axle in the pail (Figure 5). Now turn your water wheel and watch the pounder go up and down.

Explain that the original method of making flour was by pounding the kernels of grain. (We took some tiny bits of blackboard chalk and put them into a glass dish under the pounder. They were soon ground to powder.)

The children will be able to suggest other uses of this pounding type of machinery, such as hammering in pegs, or compressing soft materials.

#### Directions for Making the Second Machine, the Buzz Saw

The children will have learned that, near the beginning of the Industrial Revolution, gold was discovered in California by men working on a sawmill. Ask them if they would like to make a sawmill that can be run by their water wheel.

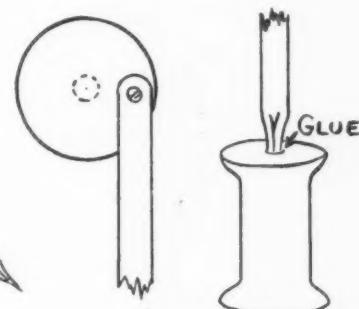


Figure 4

Cut the bottom off one of the empty coffee cans with a wall opener. Put the can on the floor and flatten it out by stepping on it. Then open it and bend the sides about 3" from the first creases, forming a rectangular box without top or bottom, as shown in Figure 7. The circular bottom of the coffee can will be your

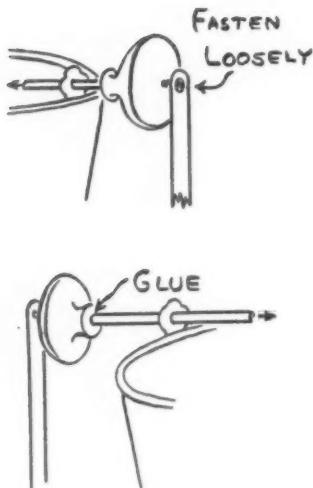


Figure 5

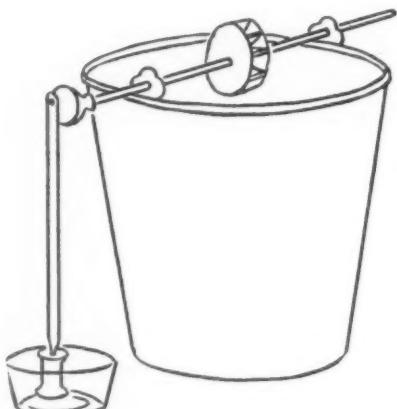


Figure 6

saw. Cut teeth around it with the tin snips, and nail a spool to it at the center with three brads. Work slowly so as not to split the spool. With a 5" nail make a hole in the center of the buzz saw, and also make two holes in the sides of the can, as pictured in Figure 8.

Cut another spool in half to use as a washer. Put the nail, as an axle, through the hole in one side of the can, then through the saw, the half spool, and the other side of the can.

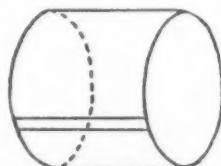


Figure 7

Tape a brick to your buzz saw to give it traction when hooked up by a rubber band to the water wheel. Glue another spool to the other end of your water wheel axle so it will revolve with the water wheel. Put the belt—a rubber band—around both spools, and push the buzz saw far enough away from the water wheel to give it the amount of traction necessary to make it go (Figure 9).

The boys who made our buzz saw actually cut paper with it in their demonstration, to everyone's great delight.

**Directions for Making the Third Machine, the Rollers**  
As the pounding method of mak-

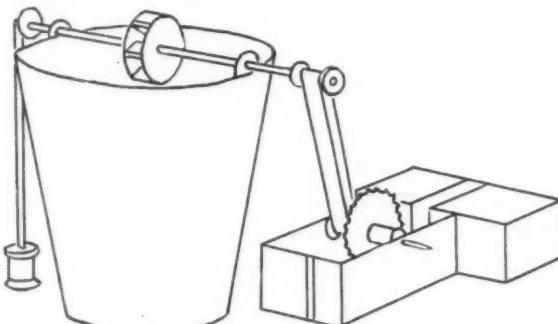


Figure 9

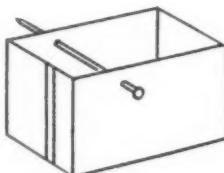


Figure 10

ing flour has long since been replaced by crushing it between rollers, it is advisable to make the roller type of machine.

Cut the bottom out of the second coffee can with the wall can opener, and bend it into a rectangular shape as with the buzz saw casing (Figure 10).

For roller cylinders use two empty fish-food cans about  $1\frac{1}{4}$ " in diameter and about  $2\frac{1}{2}$ " long, having cardboard sides with metal bottoms and covers (Figure 10). With the 5" nails, make holes in the tops and bottoms of both cylinders, in the centers, and also make holes in the sides of your casing, measuring carefully so that the two cylinders will touch each other when mounted (Figure 11).

You have a half-spool left over from the buzz saw. Put one nail through it all the way to the head, and glue it firmly (Figure 10). Hold-

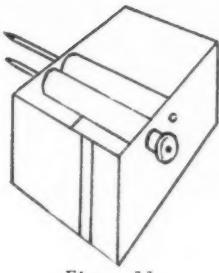


Figure 11

ing the cylinder in place, run the nail through one side of the casing, through the cylinder, and out the other side of the casing, so that the spool is on the outside of the casing, but the cylinder is inside. Run the other nail through the casing and the other cylinder. Glue the cylinders to the nails so they must revolve with the nails. Do this after they are in place in the casing.

When your cylinders are in the casing, rotate the half-spool by hand to see if both cylinders will revolve. If they do not, put glue along the cylinders and, taking a long strip of cloth the width of the cylinders, attach one end of the cloth to the cylinders and roll it on until the cylinders will turn one another (Figure 11).

Tape a brick to the casing to get resistance for your belt when it is attached to the water wheel. Stand it up on end (Figure 12).

Remove the buzz saw and connect the rolling machine in its place.

Now all your construction is done, and the children must write out the explanations to be used in demon-

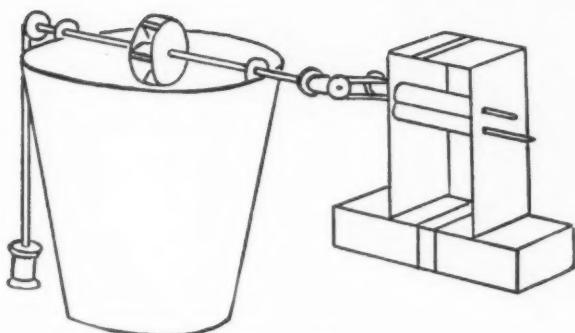


Figure 12

strating it. This is a good chance for a practical composition of the expository type.

Have the child who makes the demonstration use the composition which is best, or allow the writer to do the demonstration or to be the demonstrator's partner.

Your principal may allow your pupils to demonstrate their water wheel to other classes.

#### Compositions

Here are the compositions our sixth-graders used to explain and demonstrate their constructions:

#### "INTRODUCTION," BY FRANK BEVIVINO.

This water wheel made by class 6-3 is a crude model showing how a real water wheel works. We are going to demonstrate it.

We are going to show you how the water wheel supplies power. Of course, such a small, crude set like ours cannot have much power, but it can show you how the big ones work.

We have three machines which will run by the power from this wheel—

A pounder for crushing wheat, for hammering or any other percussion job.

A buzz saw — for sawing lumber.

A set of crushing rollers also for crushing wheat, a newer method. The rollers are used in making paper out of the ground-up pulp mixed with chemicals, and have a number of other uses in factories.

Until recently all power in the United States was supplied by water wheels.

#### "DEMONSTRATION," BY JOHN DONATI.

The real water wheels are placed in rivers at waterfalls. The force of the water coming over the paddle

causes the wheel to revolve.

This disk is rigid on the axle and so revolves with the wheel. (He points to it.) The pounder swings from the disk. It goes up and down as the disk revolves. That is how wheat used to be pounded into flour. Notice it work as I pour. (He pours water over the wheel into the bucket.)

Later they found it was better to crush wheat by passing it through rollers. Using this rubber band as a machine belt, I connect this rolling machine to the spool on the other end of the water-wheel axle. (He connects the pulleys with the rubber band.) I shall turn it by hand so you can see the rollers turn as the water wheel turns. Our third machine is a buzz saw. I connect the belt on the buzz saw in place of the rollers, and pour the water over the wheel as my partner feeds a paper to the saw. Watch it cut the paper! (He pours as his partner inserts a piece of paper slowly.)



# Teaching tactics



## A Clock for Telling Time

**A**n important practical school experience is teaching youngsters to tell time. Many a child comes flying into the classroom with the familiar cry, "Our clock was wrong!" or "I didn't know what time it was." Many a school has a family or two who are chronic cases of tardiness. Perhaps the child, after learning how to tell time, can change the family attitude by setting an example of promptness.

In order to practice telling time, my second-graders made clocks out of

paper plates. These can be made of plates of any size. We used the six-inch size. With two strips of black construction paper 2" x 3/4" for hands, and one paper fastener, the clock is completed. The children decorated their clocks with their own designs. Some were very colorful. Each child was especially careful in writing his large numbers neatly on the clock. The clocks were very helpful in class exercises in finding certain times as indicated by the teacher. Each child seemed to pick up time-telling more

readily when the concrete object was in front of him.

Jean C. Rice  
Roselle, N. J.

## Spatter the Leaf Collection

Don't miss the adventure of a fall walk for enjoying nature at its best. We always bring back a large collection of leaves. The leaves are pressed later. We like them in clusters. With the spray gun and various colors of spatter ink we capture the beauty and correct form of the leaves.

We pin the pressed clusters of leaves around the room. When they become too dry, we substitute our colorful spatter prints.

These prints also serve as booklet covers; in smaller sizes they would be suitable for program covers.

Opal Hoagland  
Madison, Wis.

## Talking shop

(Continued from page 2)

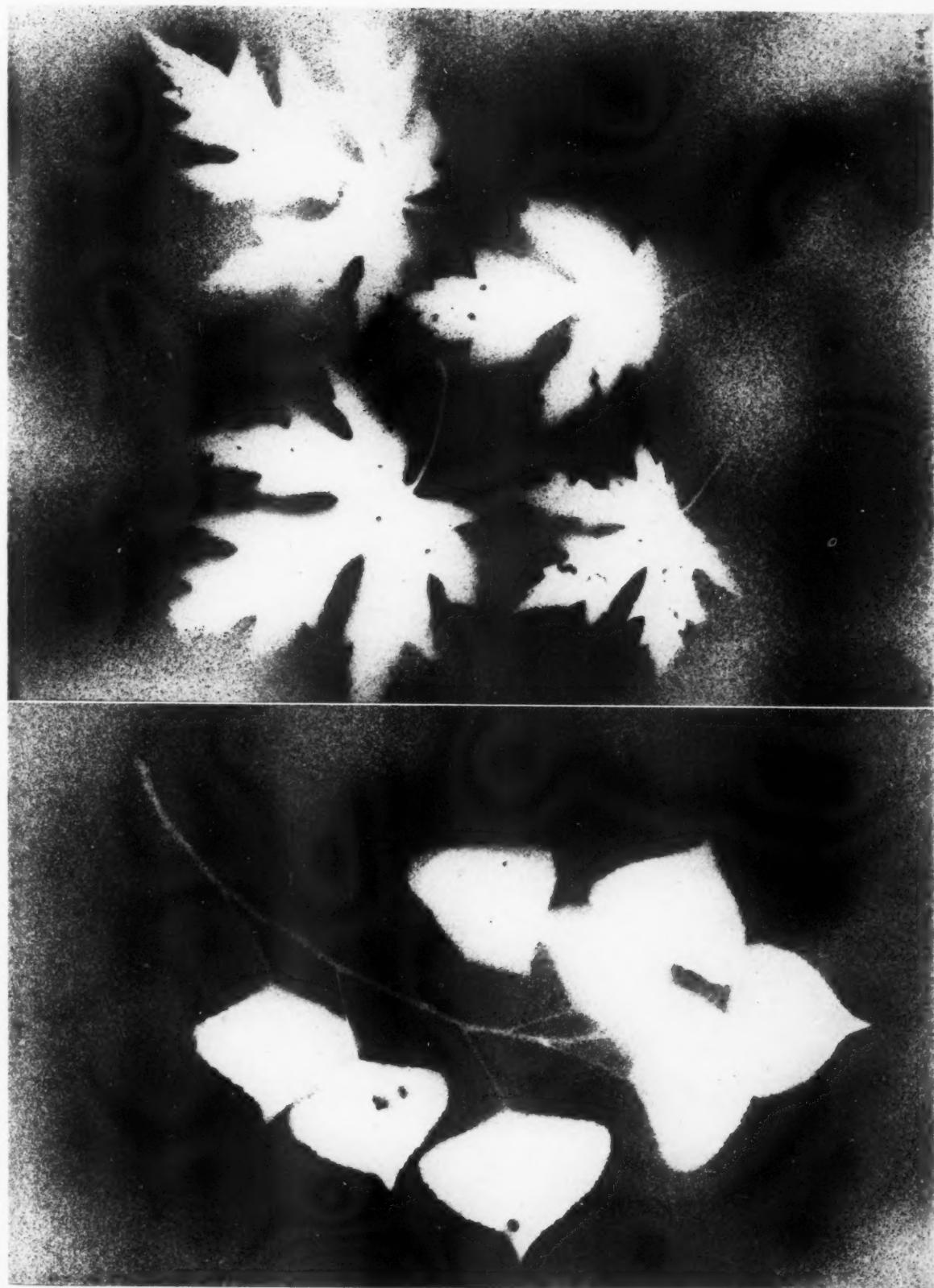
is the only "true" education."

At present Jerome Leavitt has two books in preparation. One is on shop tools and the other on woodworking projects. We are looking forward to reviewing them.

## What's New

Teachers of kindergarten and primary grades will be interested in Stretch-Sketch, a way for children to draw with pegs and rubber bands. The set consists of a board with holes, colored pegs to fit the holes, colored rubber bands, and an instruction sheet. Children place pegs in the holes and join the pegs by means of the rubber bands. Stretch-Sketch is manufactured by Nu-Age Industries, Leominster, Mass.

A new powder which imparts a Dresden-like finish to varnished or enameled figurines has been announced by Bersted's Hobby-Craft, of Monmouth, Illinois. The new substance is merely rubbed briskly with a soft cloth over glazed figurines. The resultant ceramic finish gives the lustrous appearance of china and much longer life. It was developed for use with Bersted's Hobby-Craft art molding sets, which feature flexible rubber molds, molding powder, and watercolors from which hobbyists mold and color their own figurines.



# An elastic belt

By John W. Dean

This is the kind of belt that every little girl wants—one that will not soon be outgrown—and it is easily made. Just two small pieces of leather, a buckle, an eyelet or rivet, and a piece of colored elastic  $\frac{3}{4}$ " wide and not more than 18" long. This would make a belt 24" long from buckle to tip which would stretch to 30" long, more than any little girl would need.

If you wish to tool or stamp decorations on the leather you should buy pieces of tooling calf. If not, then almost any thin leather will do. It might be taken from the good part of an old discarded leather belt. You should obtain a *center-bar* buckle a half-inch wide in order to use the pattern shown in Figure 2. Otherwise you may have to change the pattern to fit the buckle.

Tooling calf is "vegetable tanned" which means that it will soak up water if you hold it under for a minute or two. We say that leather "breathes" and that is why it is better for shoes than rubber would be. As you hold it under water notice how the air inside the leather shows up on the back or flesh side in bubbles which soon begin to rise to the top and burst.

Can you hear it when such a tiny bubble bursts? Maybe not just one, but listen closely and you will find that the stream of little bubbles makes a singing sound as they burst. Your shoes are probably made of "chrometanned" leather. It also breathes, yet it will not absorb water and take tooled or stamped impressions as well as vegetable or bark tanned leather will do. Perhaps your grandfather will tell you how he rubbed tallow or oil into his bark-tanned leather boots to waterproof them before chrome-tanned leather was invented.

Tooling calf may be purchased in many colors. When it is first made it has a natural color—about the same color as your own skin. Special leather dyes are used to give it all the beautiful colors you will find on the sample card. All of them may be tooled. Natural sheep or goat skin will tool better than the same skins when they are dyed.

Begin the work on the belt by tracing the shape of the pattern on fairly thin paper, unless you want to cut it from your magazine. The first way is better. Fold the tracing along the middle line and cut it out with the scissors. This is done to make it

symmetrical, which means that both sides are the same shape. It also makes it easier to locate the various holes exactly in the middle of the strip of leather.

Lay the pattern on the leather and mark around it with a pencil, then cut out the piece with sharp scissors or leather shears, or have an older person cut it with a knife on a cutting board. Wet it, along with the scraps, until it is quite wet (when no more bubbles rise) and dry it until the stamping tool (Figure 4-C) makes a good impression when tried out on one of the scraps. It may take several hours to dry but it can be hurried by blotting between paper towels, or you may lay it on the paper towels on the radiator. Try a scrap directly on the hot radiator and see what happens to it. Do not let the leather dry completely or the heat will spoil it.

Figure 4-A shows a double-liner which may be used for drawing the line around the leather. It is made of a nut pick and may be set into a wood handle. Figure 4-B is a common nail-set such as a carpenter uses. If father does not have one you can buy several sizes at a notion store for about 15¢ each so you can lend one to him

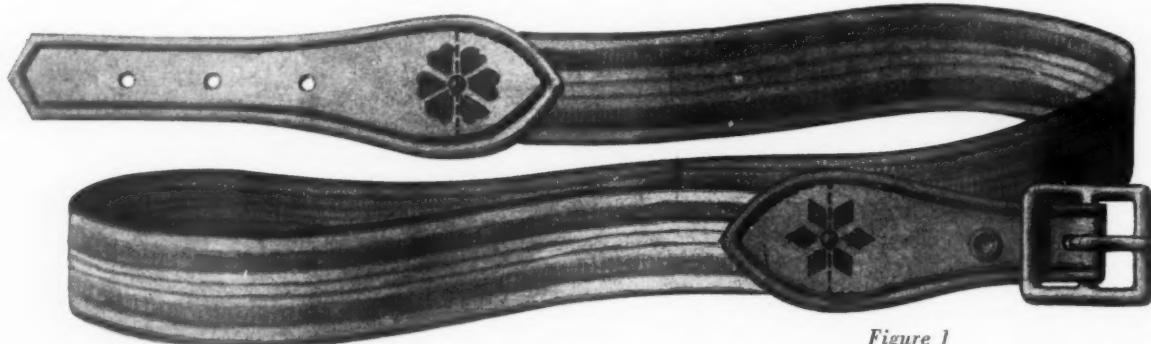


Figure 1

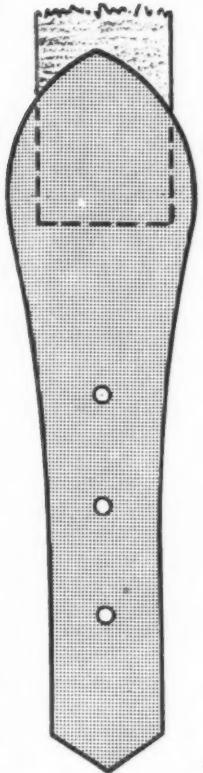


Figure 2. Front (left), Back (right)

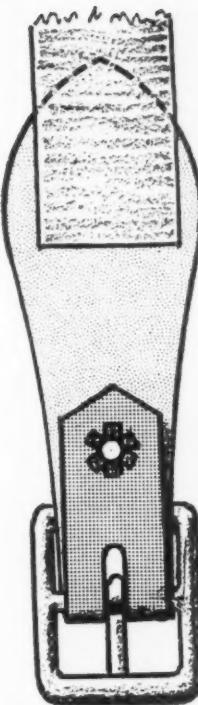
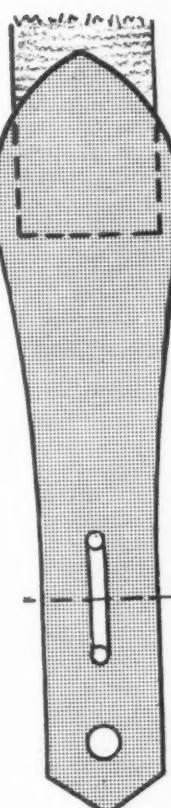
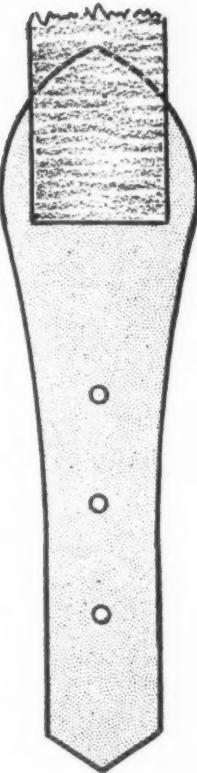


Figure 3. Front (left), Back (right)

when he needs it. Be sure he returns it each time, just as you would do if you were borrowing it from him! Figure 4-C shows two designs that may be filed on the flat surface of a large nail-head. Grind it roughly to shape on a grindstone or emery wheel, then file it exactly as you want it. Of course, it too should be symmetrical. If you spoil one it is still good as a nail with a fancy head, so just try another one and make as many shapes as you wish. Test them on scrap leather for interesting arrangements. Two suggestions are shown in Figure 1. Cut off the point of the nail when you decide it is worth keeping.

Lay the moist leather on a smooth hard surface such as marble or concrete and tap the nail with a mallet or stick. Practice on scrap leather until you can make good clear impressions, all the same depth. Then try grouping six stamped impressions around a circle made with the nail set. When you feel ready to stamp the belt ends, measure carefully to locate the center and stamp the circle. Then stamp two

designs on opposite sides. Next, just press the stamp down lightly to try out the location of the other four. If the whole "flower" looks right stamp the four as you did the others.

As soon as the leather is dry you may punch the necessary holes. If you have a punch with a revolving head you should use the No. 1 tube for the three holes in the point-end, and also for the slot for the buckle tongue. You may be able to use one of the nail-sets as a punch if the edge is sharp enough and you punch through the leather into the end grain of a block of wood. The second drawing of Figure 3 shows the buckle in place and the tip folded back, cemented fast, and riveted with an eyelet. A common shoe eyelet needs a No. 5 punch hole. It may be spread with a center punch and the points hammered down. A speedy rivet will probably need a No. 3 hole; they may be set with special tools or just hammered together.

We are now ready to cement and stitch the elastic to the leather. Spread

(Continued on page 46)

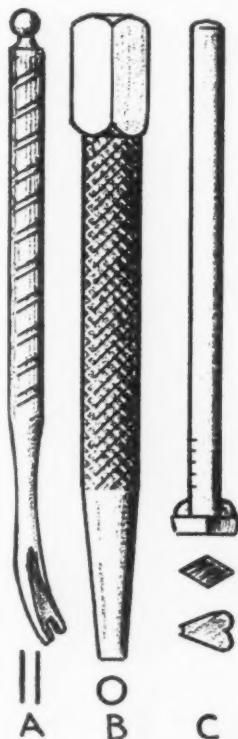
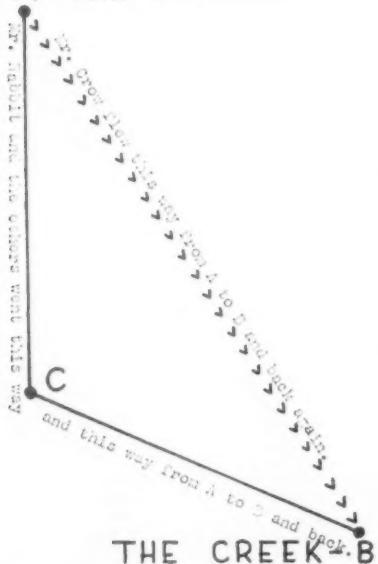


Figure 4

# As the crow flies

A story by Laura Smith

## A - THE HOLLOW



If you have a ruler handy, you may measure for yourself which way is the shortest. Measure A to C, then measure C to B, then add the two together. You will get the distance Mr. Rabbit and the others traveled. Now measure the Crow's line A to B and you will get the distance Mr. Crow traveled. Which is the shorter?

**P**ERCHED on a branch of a tall oak tree near the crossroad, Mr. Crow had a fine view in all directions. He had been there for some time watching the three roads. They were all quite deserted—the one from the east, the one from the west, and the one from the south.

Mr. Crow had been hoping that somebody would come along with whom he might pass the time of day. He had just about given up hope and decided to go home for lunch when he caught sight of a small swirl of dust on the East Road. He waited, and soon saw that it was being kicked up by Mr. Rabbit, who was trundling his wife and two children, Fop and Mop, along in a wheelbarrow.

"Hi," called Mr. Crow. "Where are you going in such a hurry, friend Rabbit?"

"Hi, yourself." Mr. Rabbit did not slacken his pace but waved to Mr. Crow as he sped by. "We're off to the big race," he called back over his shoulder.

"Off to the big race!" echoed Fop and Mop, gleefully.

"What race?" cried Mr. Crow. But the Rabbit family was already out of earshot, hurrying down the South Road.

"Race? I wonder what race?" pondered Mr. Crow.

Mr. Crow was a newcomer to the neighborhood. He had flown into the valley just that summer. There were still a few things he did not know, and no one had thought to tell him about the big race.

He had just made up his mind to follow the Rabbit family and see where they went when he noticed a swirl of dust coming along the East Road. As it drew near he saw Mr. and Mrs. Squirrel and several of their offspring in the midst of it.

"Hi," called Mr. Crow. "Where are you going in such a hurry?"

"Hi, yourself. We're off to the big race," sang out the Squirrels in unison.

"Where?" asked Mr. Crow.

"The Hollow," answered Mr. Squirrel, and they all hurried on down the South Road.

"The Hollow," mused Mr. Crow. "I know where that is. I guess I'll go and see this race."

He was just about to fly off when a voice hailed him from below.

"Hi there, Mr. Crow." It was old Grandfather Possum.

"Hi," answered Mr. Crow. "Where are you off to? The big race?"

Mr. Possum nodded. "In a way, I'm going to watch the start and finish. I don't run any more myself. My son, Willie O., will be in it, though."

"Tell me about this race," said Mr. Crow.

Mr. Possum looked surprised. Then he remembered. "Oh, that's right, you didn't live here last year. Well," he explained, "every year we hold a race. It starts at the Hollow at the end of the South Road. The contestants must race to the creek at the end of the East Road and then back again to the Hollow."

"Can anyone enter the race?" asked Mr. Crow.

"Anyone. Anyone at all," Mr. Possum assured him.

"And what does the winner get?" asked Mr. Crow.

"The winner gets the empty cabin at the foot of the hill. He and his family have the sole right to live there all winter long."

"Not bad," said Mr. Crow. "Did you ever win?"

"Once," said Mr. Possum. "The cabin is very comfortable indeed in the winter. Before the race we all get together and give the place a good cleaning and airing for the next winter." Mr. Possum chuckled. "My, did we have a time this year!"

"Why?" asked Mr. Crow.

"Well, the Skunk family lived there last year, and—well, you know . . ."

Mr. Crow nodded sympathetically.

"You know what?" Mr. Crow said suddenly. "I'm going to enter that race myself."

"Why not?" asked Mr. Possum.

An hour later the contestants stood in a row at the Hollow waiting for the starting signal. There was Mr. Squirrel, Mr. Rabbit, Willie O. Possum, Mr. Skunk, and one or two others. Mr. Crow was the only member of the bird family to enter the race.

Mr. Woodpecker, however, was the starter. He flew to the trunk of a nearby tree and tapped on it three times with his bill. "Peck! Peck! Peck!" At the third tap, away they all went!

When Mr. Crow reached the creek,

(Continued on page 42)

**T**EACHERS, parents, and recreation leaders of young children are concerned with a great many things. As we teach our children, we try not only to increase their factual knowledge, but also to give them real experience in discovering new ways of understanding—in working together with others, in experimenting with new materials, in feeling the joy of creative expression, and in having just plain fun in a constructive way.

All children love animals, those they really see and know as well as the creatures pictured in books and movies. Our boys and girls at the Fisk Social Center have a good time making paper animals of all kinds, as the gay parade of imaginative and realistic beasts on the mantelpiece can testify.

Newspaper is one of the best and cheapest craft materials available. There are countless objects which may be constructed out of newspaper. We make all sorts of colorful creatures with nothing but newspaper, twine, gummed paper tape, any kind of water paint, crepe paper or other colored papers, paste, and scissors.

Let's pretend we are making a horse. First we fold a double sheet of newspaper and roll it into a tube. Then we section the tube off into body, neck, and head of the horse by bending the roll of paper. (See Figure 1.) The length of each section depends on the proportions of the animal being made. A giraffe, of course, would have a very long neck and short body, a dachshund vice versa, and most other animals are somewhere in between. The size and proportions of each animal depend entirely on the amount of newspaper used and the way it is folded or bent into position. That is up to each individual to decide, as he thinks of the beast he wants to make.

Front legs are made from a second roll of newspaper, bent in the middle and placed over the body of the animal. Take some twine and tie the second roll into place. Do the same with a third roll of paper, which is placed at the end of the body and serves as hind legs. Fold another sheet of paper and place around the horse's middle to make a stomach, and tie this, too, in place with twine.

# Paper animals on parade

Elizabeth Munsterberg tells how imaginative or realistic replicas of various beasts may be made from newspaper, string, and sticky tape.

The result should resemble the horse in Figure 1.

In this fashion any humps or bumps, horns or trunks, may be added. Just shape them out of paper and tie them in place. To get the correct angle of head and neck, tie a piece of twine around the forehead of the beast. It is best for two children to help each other when tying parts to the animal's body. One should hold the paper in place while the other ties the twine. Young children may need a little additional help, but children in the middle grades are quite capable of doing it together.

Next the body of the horse is built up and reinforced. Cut the brown paper tape into pieces four to seven inches long. Dampen each piece and paste it first in crisscross fashion over the joints to strengthen them. Then cover the entire body, legs, neck, and head with tape until the model presents a smooth surface. This process is easy and the chil-

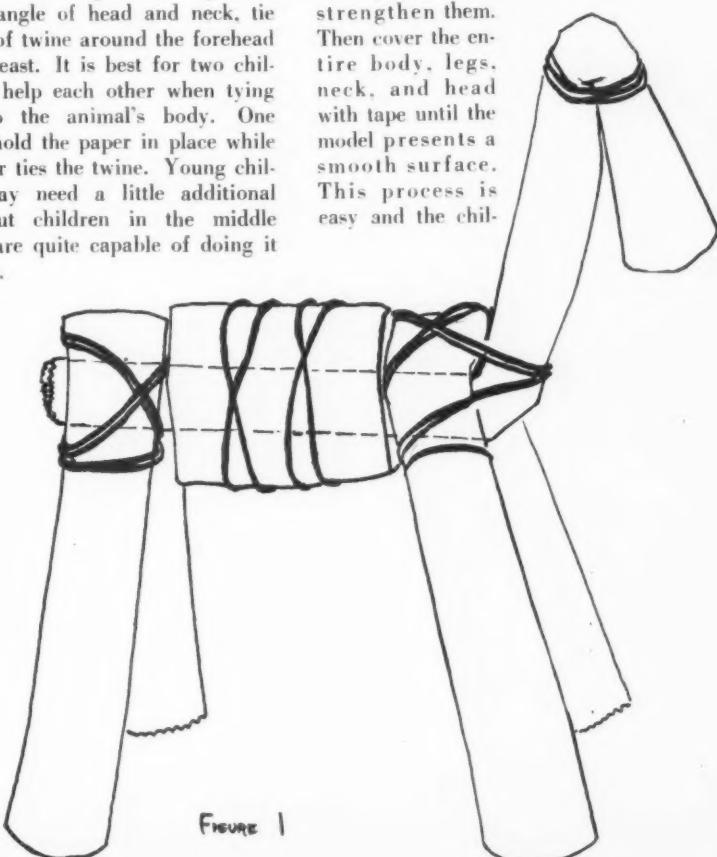


FIGURE 1

dren find it lots of fun. It should be done as neatly as possible, resulting in a creature like that in Figure 2.

Fastening on the animal's ears is the next step. Big ears, like those of an elephant, are cut out of several thicknesses of paper or cardboard, then covered with tape and taped to the body. But right now we are making a horse with small, perky ears.

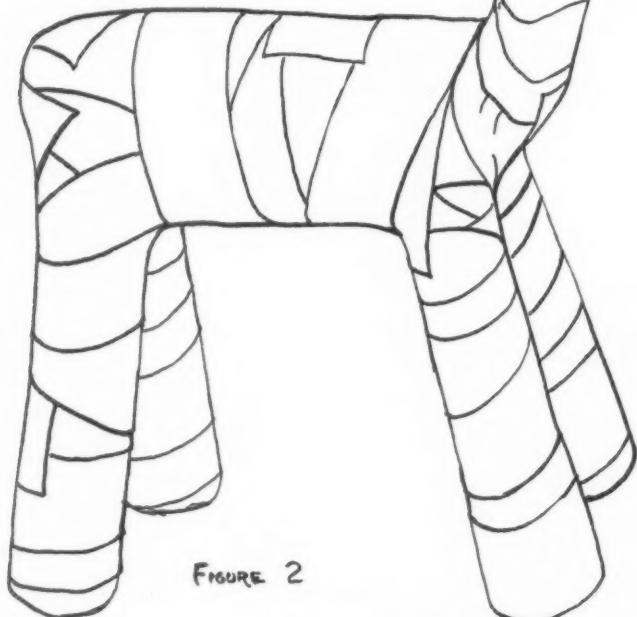


FIGURE 2

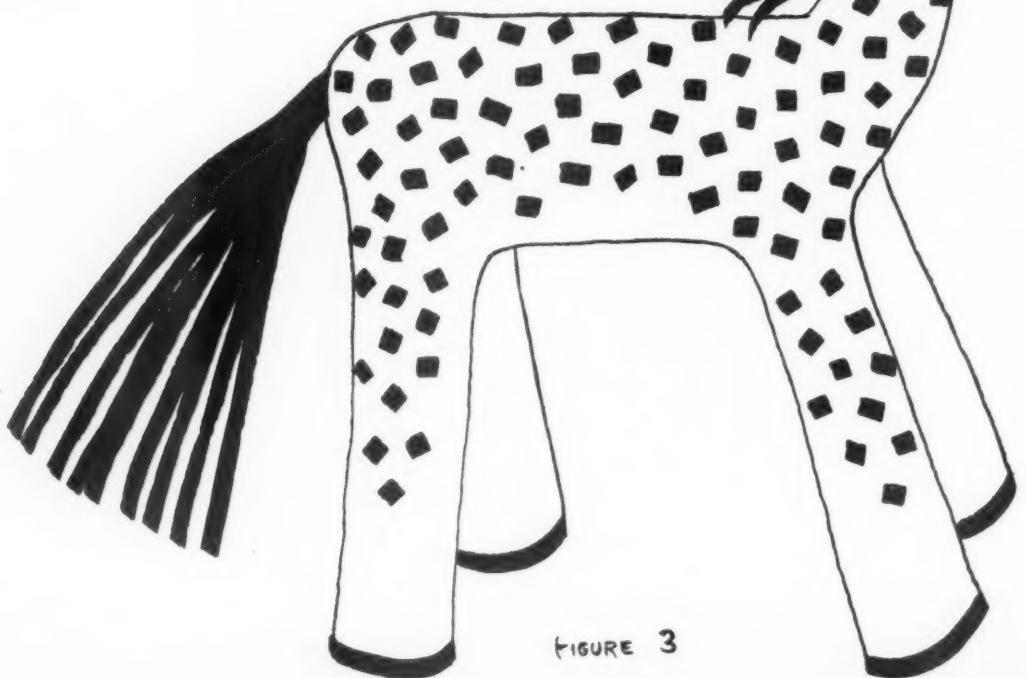


FIGURE 3

So all we need to do is to dampen a narrow piece of tape about four inches long, fold it in two, and fasten the ends to the head of the horse. The ears may be cut into any desired shape—rounded, pointed, or square.

The paper beast is now ready to be painted. For best results the tape should be allowed to dry and stiffen before paint is applied. When the group is getting ready to paint it is good to remember the nature of the project. Are the children making these animals in connection with nature study or the geography of some distant region? If so, then it is important for each child to learn the actual color and shape of the animal

(Continued on page 41)



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# Using films and records

## Watercolor Painting

*Painting an Abstraction* was produced by Encyclopaedia Britannica Films as the third of a continuing series of one-reel 16mm. color films on techniques of watercolor painting, each done in collaboration with Eliot O'Hara, N.A., who is noted both as a watercolorist and as an art teacher.

In the first of this series, *Painting Reflections in Water*, the artist chose a Gloucester harbor scene as the subject of the painting created for demonstration of realistic painting techniques. In the new film, *Painting an Abstraction*, the identical vista of moored ships, docks, and moving water is used as the basis for a non-representational painting to demonstrate the use of planes to create an abstraction.

One important aspect of the film of particular value to all students of art illustrates the planning of a painting, as the basic principles of planning shown are considered essential by all artists interested in three-dimensional painting. Important sequences disclose the artist's thinking in establishing his purpose, selecting elements from nature which emphasize his purpose, arranging these elements in terms of movement and good balance and choosing color and arranging color areas. Animated drawings emphasize the artist's thinking at various crucial learning points by illustrating such concepts as the picture box, positive

and negative space, and various ways of achieving the effects of distance and movement.

*Painting an Abstraction* is a one-reel full-color film and may be purchased for \$90 a print from Encyclopaedia Britannica Films, Wilmette, Illinois, or may be rented from any one of the company's six regional libraries (in New York, Boston, Atlanta, Chicago, Dallas, and Pasadena) at \$4 for one to three days' use and \$1 for each additional day. The film is also available for rental from most educational film libraries.

## Filmstrip-of-the-Month Club

A unique new visual science service, the Popular Science Filmstrip-of-the-Month Club, has recently been formed to provide science teachers with a regular supply of timely visual science materials of lasting curriculum value.

Filmstrip-of-the-Month productions will take significant articles from each month's issue of *Popular Science Monthly* as their springboard and move from the timely news to underlying scientific concepts in a complete up-to-date curriculum story on a basic science topic.

In addition to the full-length filmstrip-of-the-month, members of the club will receive a four-page teaching guide and the current issue of *Popular Science Monthly*. Cost of the entire package of three teaching aids will be less than the list price of the filmstrip alone.

(Continued on page 39)



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# A wastebasket for your room

Every classroom needs at least one wastebasket.

You will want several of these.

By Bob Spence

**T**HE materials for making a wastebasket are very inexpensive and easy to obtain. The work on the project is simple, requiring only time and patience.

The first material you will need is five yards of cloth tape, any width. You will also need a sheet of eggshell mounting board 22" x 30", a paper punch, and a razor blade.

First cut four pieces of cardboard 10" x 12". Then cut a fifth piece 8 inches square. Now take the four pieces of 10" x 12" cardboard, and along one of the ten-inch sides of each piece place a pencil dot an inch from each corner. Draw a line from these dots to the two top corners. Now cut along that line. You now have four pieces of cardboard measuring 10" x 12" x 8"; these are the sides. The ten-inch end is the top, the twelve-inch ends are the sides, and the eight-inch end the bottom. The other piece, 8" x 8", is the bottom of the waste basket.

With the paper punch, punch holes  $\frac{1}{2}$  inch apart and  $\frac{1}{4}$  inch in from the edge all around the  $8'' \times 8''$  piece and on every edge except the  $10''$  edge on the other four pieces.

Now choose the color that you want your wastebasket to be. You may paint it with water colors or any type of paper paint. You can get the same color ribbon that the basket will be, but a two tone basket is very eye-catching. A dark green, blue or red basket with yellow ribbon would look nice. After selecting the color, paint the basket. It is best to wait until the basket is completed if you desire to

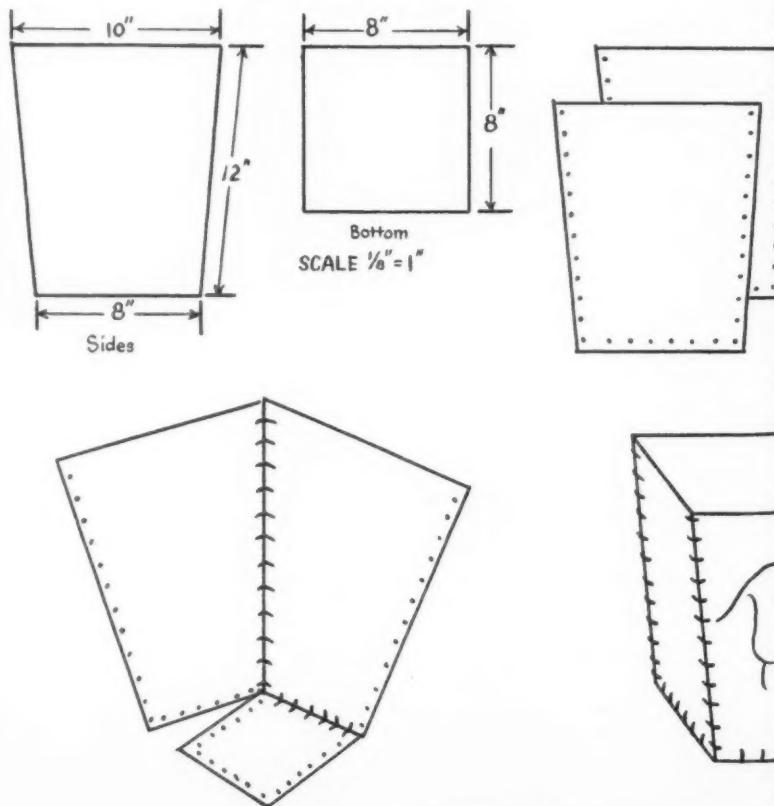
put a design on the front of the basket.

Having done the painting and punched all the holes, hold the sides together so that the eight-inch side is on the bottom and lace a two-foot piece of tape, using the over and under stitch, along the entire side. Tie the loose ends and cut off the excess.

Now, using the same stitch, lace one of the eight-inch edges to the piece cut

for the bottom. Tie the loose ends and cut off the excess. Complete the assembly by lacing all four edges, sides, and bottoms. The loose ends may be knotted into simple bow decorations if desired.

Now a design, after the other paint has dried, may be painted on one of the sides. The basket should be given a coat of shellac for a permanent finish.



## A NEW SERVICE

We believe that a very important and interesting part of JUNIOR ARTS AND ACTIVITIES is the advertising material. Many helpful items are offered each month to teachers by our advertisers. We believe that it is quite a chore for busy teachers to write letters for the materials that they would like to receive. For your convenience we are listing below the materials offered by advertisers in this month's issue of JUNIOR ARTS AND ACTIVITIES.

Each of these items is preceded by a number which also appears on the Timely Teacher's Aid coupon on page 32. All that you need do to have any one of these materials sent you is draw a circle around its number on the coupon. Fill in your name and address and send it to the service editor. You can find the advertisement which describes the material by turning to the page indicated.

### Art Supplies

- 1: Milton Bradley catalog of educational materials. Milton Bradley. p. 46.
- 2: Sample of new, all-purpose art paper. Brochure. El Greco Art Papers. p. 37.
- 3: General catalog of art supplies. Thomas Randolph Company. p. 39.
- 4: Catalog of Walter T. Foster art books. Walter T. Foster. p. 43.

### Ceramic Art

- 5: Catalog containing complete line of potters supplies. Illini Ceramic Service, Inc. p. 37.

### Clay Modeling

- 6: Amaco County Fair Lesson Plan No. 2 which can be adapted for grades 1-6. American Art Clay Co. p. 34.

### Films

- 7: Rental or sale catalog of art and craft films recommended for use in the elementary grades. Bailey Films. p. 44.

- 8: Descriptive leaflet "Pattern of Britain." British Information Services. p. 43.

### General Handicraft

- 9: 100 page catalog, fully illustrated, listing materials and instructions for bead work, beginner's leather craft, textile and china decorating, raffia work, etc. Griffin Craft Supplies. p. 37.
- 10: Illustrated catalog listing items

and instructional aids for working in leather, wood, basketry, reed, pottery, and other crafts. J. L. Hammett Co. p. 36.

- 11: Ideas for classwork in "Book on Art Craft." Thayer and Chandler. p. 38.

### Handmade Slides

- 12: Request for demonstration of the numerous uses of Handmade Slides by Keystone View Co. representative. Keystone View Co. p. 41.

### Leather Craft

- 13: Catalog containing complete range of leathercraft from beginner's ready-cut kits to tools, materials, and supplies for the most advanced hobbyists and craftsmen. J. C. Larson Co. p. 36.

### Metal Craft

- 14: "Making Aluminum Trays and Coasters," an interesting and helpful booklet, and copper craft bulletin for beginner or experienced craftsmen. Metal Goods Corp. p. 29.

### Music

- 15: 1950 Educational Music Bureau Guide listing a complete stock of equipment, supplies, and teaching aids for every phase of music education. Educational Music Bureau. p. 44.

### Plastic Fabricating

- 16: 48 page catalog listing plastic material for internal carving, casting, weaving, and fabricating. Art Plastics of California. p. 34.

# Timely teacher's aids

### Shell Craft

- 17: Catalog of shells and supplies for making shell jewelry and novelties. The Nautilus. p. 34.

### Schools

- 18: Illustrated Piano Lesson (Teacher's normal course) from home study series offered by University Extension Conservatory. Booklet. University Extension Conservatory. p. 38.

- 19: Catalog of courses offered by the Hill and Canyon School of the Arts. Hill and Canyon School of the Arts. p. 37.

### Teacher Loans

- 20: Details of "Borrow by Mail" plan for teachers. Postal Finance Company. p. 37.

### Tests

- 21: Catalog of standardized educational and mental tests. Bureau of Educational Research and Service. Extension Division. State University of Iowa. p. 39.

### FREE FOR THE ASKING

A treasure trove of free teaching aids awaits the teacher with a sufficient supply of time, patience, and postage to dig it up. To save the postage, patience, and time of our readers, the editors of JUNIOR ARTS & ACTIVITIES bring together each month several items of free material which we think will be especially helpful. By filling out the coupon on page 32, any or all of the items mentioned in our column may be ordered.

You should receive the requested material within thirty days. Failure to receive any of it means that the supply has been exhausted.

#### JUNE LISTINGS REVIEWED

244: THE ARTIFAX COLLECTION. Reproductions of twenty great paintings are illustrated in the circular we shall send you. The reproductions themselves—and they are all authentic and beautiful—may be purchased from Artifax, Inc. at \$2.95 apiece. Each facsimile is enclosed in a handsome portfolio which gives a brief biography of the artist, a critique of the painting, and a listing of the galleries where this picture and others by the same artist are hung.

245: TRANS-ART. A new and simple device has been perfected by Homecrafts for transferring designs to fabrics, wood, glass, and other surfaces. All one need do is place a Trans-Art design face down on any surface, rub, and then lift off the design. Each design may be used up to ten times. The \$1.00 package contains 200 designs. The circular which we are distributing through this column gives illustrations of fifteen of these designs, together with a description of their uses.

246: U-MAKE-IT. Need new shoes? Did you know that you can now obtain the materials and make them yourself? It's all done without benefit of needles. Delkor, Inc. will be glad to send you a leaflet with description and diagrams of the shoemaking operation. The leaflet includes a picture of the completed Sandal-Moccas, which appear to be cool, comfortable, and attractive. See ad p. 35.

247: HANDICRAFT PROJECT SHEETS. From the Handicrafters come these project sheets explaining the uses of the craft supplies which they manufacture and distribute. Looms, knitting equipment, metal-modeling accessories, and materials for cork craft are some of the things discussed in these sheets. Suggestions for making belts, greeting cards, bookends, etc. are also given.

248: HIGGINS COLOR CARD. You will make good use of this color card in ordering your supply of Higgins Waterproof Drawing Ink. All colors of this ink are translucent with the exception of white, which is opaque, and carmine red, which contains genuine cochineal. The ink may be used for line, wash, or air-brush work.

249: PIONEER LIFE. Sixteen pages of text accompanied by abun-

dant halftone illustrations make up this reprint of the *World Book's* article on pioneer life. Originally prepared for fifth grade and written so simply that a ten-year-old child can understand it, the article will prove to be highly informative and interesting to the adult reader as well.

#### NEW LISTINGS

250: BERKELEY CATALOG AND HANDBOOK. Many schools use model airplane building in their arts and crafts courses because it is relatively inexpensive, teaches the pupil to read blueprints, plans, and instructions, and helps give him a basic practical knowledge of the physical sciences. In this catalog and handbook supplied by Berkeley Models, Inc. you will find information on model airplane building, contest information, data sheets, and engineering information. One copy will be supplied free to each teacher requesting it; additional copies may be obtained in lots of ten or more at 15c each.

251: SOAP SCULPTURE MANUAL. Henry Bern, Director of the National Soap Sculpture Committee which conducts the annual competitions, believes that a quarter of a million is a conservative estimate of the number of soap carvers in schools, Y's, community houses and other group centers, as well as individual hobbyists and amateur sculptors. For information about this fascinating hobby, put a check on the coupon. The manual is supplied by Procter & Gamble.

252: GEMEXCO CATALOG. Gemexco, direct importers of fine art materials, will be glad to send you their catalog. Among the materials described are the English "High Peak" brushes, for which this company is sole agent, a colorful selection of bamboo brushes, and a camel's hair brush retailing for as little as three cents.

253: LEISURECRAFTS HANDBOOK. This handbook of handicraft (Continued on page 48)

Service Editor

Junior Arts and Activities

542 North Dearborn Parkway, Chicago 10, Ill.

#### Timely Teacher's Aid Order Coupon

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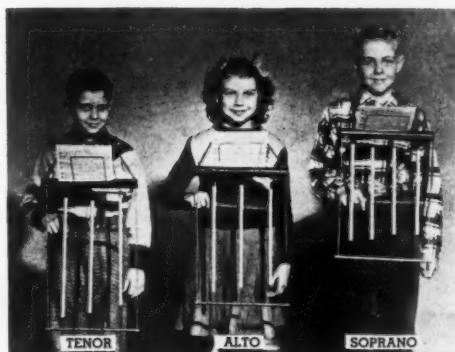
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Following are just a few of the many enthusiastic comments received. (Letters are on File.)

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You can have a Harmony Band with as few as three children or as many as a hundred. In larger groups, it is advisable to place a few more children on the Soprano part than on the other parts for the Soprano part usually carries the melody. A reasonable balance, however, is all that is required.

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The use of the Symphonet with the Harmony Band is optional.

Whenever the band includes children from the fourth grade or up, however, the Symphonet makes a welcome addition. (Although the Symphonet can be learned by primary grade children, the progress is much faster if the child is at least in the third or fourth grade.) Because of the two octave range of the Symphonet, it can be used to play any of the three parts. In fact, a Harmony Band can be had of SYMPHONETS ONLY by dividing the players on the three parts. When used with the other instruments, however, the Symphonet is usually used on the Soprano part.

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By Laura A. Lamont

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## First Lesson Out of Doors

This lesson might consist of the painting from nature of a tree in autumn colors and would be a preparation for the painting of such a tree in a landscape in the following lesson.



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The first step in the lesson should be a study of the proportions of the tree—that is, its width compared with its height, and also the height of the trunk compared with the whole height of the tree. Notice, too, the direction of the branches and the irregular edge of the foliage mass. If colored crayons or pastels are used, begin by making a light line of direction with the yellow crayon to show the whole height of the tree.

Next mark how much of this height is to represent the trunk. Then draw light lines with the yellow crayon to show the direction of the branches and how they grow out of the trunk. With these as a guide, shape in the mass of foliage with the yellow crayon, using a slanted, zig-zag stroke. Keep the outside edges uneven and ragged, and leave open spaces in the foliage through which the sky and parts of the branches can be seen.

Next, mingle orange strokes with the yellow except where the foliage is in brightest sunlight. Where the foliage appears darker, add lightly some strokes of brown; and for the very darkest parts underneath foliage masses and for other parts of the foliage in shadow, add some strokes of blue and violet. If parts of the foliage are still green, go over the first yellow strokes in these parts with green instead of orange and then add blue instead of brown.

Lastly, put in the thickness of the trunk and of the branches where they show below the foliage and through it. Use the orange crayon for the part of the trunk that is in sunlight with brown and violet added to give the darker colors. Use vertical strokes in the trunk and follow

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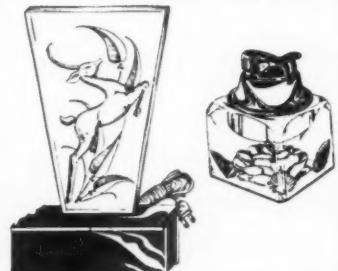
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the direction of growth in the branches.

The method of painting a tree in water color is much the same. Take up yellow in the brush. A light line to show the whole height of the tree is first swept in with the brush held in a vertical position and the tip barely touching the paper. The trunk and any branches that show below the foliage and through the open spaces are put in next. Still using only yellow in the brush, paint the foliage with strokes that overlap to suggest masses. In shaping in the tree, open spaces should be left through which the sky and branches may be seen, as well as open spaces at the edges. While this yellow color is still moist, orange may be taken up in the brush and painted into parts of the yellow. Where green still mingles with the autumn color, touch blue into the moist yellow. Touch blue into the orange in places to make brown. For the parts in shadow, touch in lightly some blue and violet. Last of all, paint the trunk and branches.

### Water-color Technique

There are many different methods of handling water color, each of which is correct. Some artists prefer to work upon paper that has been moistened, while others prefer to work directly upon dry paper. The beginner usually succeeds better when he works upon moist paper. This helps to produce soft color and soft edges in land and tree spaces. In water-color technique it is incorrect to have trees looking as if they were pasted on. You must learn by experience when the paper and colors are wet enough, yet not too wet to produce the desired result.

### Painting a Landscape

When painting a landscape out of doors, beginners often make the mistake of putting too much into their pictures. Select one thing of interest, such as a tree, a group of trees, or a house. To make this one thing the center of interest, consider first its placing. It should be somewhere near the center of the picture rectangle but not exactly in the center and it should be in the foreground, that is, the part

of the landscape that is nearest. This will mean that it will occupy a large part of the picture space.

Next, think of how you are going to lead the eye to this object or group of objects that you have selected as the center of interest. It might be done by means of a shadow slanting from the tree or other object to the bottom of the picture. Notice that the shadow a tree makes upon the ground is not a solid, dark mass. There are patches of light caused by the sunlight coming through open spaces in the foliage. A road might lead the eye to the center of interest. If you can observe a curving road, so much the better; have it curve into the picture, not out of it.

To help you in seeing how the sides of the road appear to converge, hold your pencil in a horizontal position at arm's length, close the left eye, and with your thumb mark on the pencil the apparent width of the road in the part near you. Then, raising your arm, mark the apparent width in a part much farther away. You will see that the sides of the road, which are actu-

## From the editor's desk

(Continued from page 1)

there is time in the schedule of the busiest art teacher for correlation and cooperation.

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ally parallel, appear to meet far in the distance.

If the object of interest is a house, two sides of which can be seen, begin by drawing a vertical line to represent the nearest vertical edge. Hold the pencil in a horizontal position at arm's length in such a way that it appears to touch the top of this vertical edge at right angles and notice how much the top edges of the sides of the building appear to slant down from it. Similarly hold the pencil at the bottom and notice how much the lines seem to slant upward.

The same method may be used in observing a row of trees or telephone poles to enable you to see that they gradually diminish in height. Notice also that the space between the trees or poles becomes less as the distance away increases.

You are probably familiar with the picture called "Avenue Near Middelharnis." It shows splendidly the perspective appearance of a road with a row of trees on each side of it.

Before drawing the object or group of objects that you have chosen as the center of interest, decide how much of the picture space is to be sky and how much ground. Do not divide the space into two equal parts. For beginners it is well to place the sky line below the center. Nor should the space be divided into two equal parts vertically by a tree or any other object.

If a building is chosen as the center of interest, select a view which shows part of it in sunlight and part in shadow.

A graded blue sky may be painted by beginning at the top with a fair amount of color and carrying it down with a wet brush, making the lower part much lighter than the top. A very little yellow may be touched into the lower part. The white paper may be left to represent cloud shapes.

If distant trees are to be put into the picture, they may be painted against the sky space while it is still slightly moist so that the edges of the foliage will be soft and rather indistinct. They may be shaped in with light blue to give the effect of distance. Into this may be touched some autumn colors. Lastly, add a little violet in the lower part of the mass to give the shadows there.

The color in distant hills should also be indistinct. That is, there

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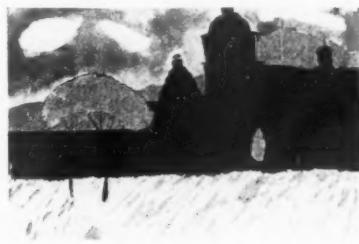
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should be no strong contrasts. They usually appear blue in color with touches of autumn colors and violet mingling with the blue.

In painting a stream in a picture, remember that the color of the sky is reflected in the water and appears grayer in the reflection. The low sky is reflected in the part of the stream nearest the horizon. The perspective appearance of a stream is similar to that of a road, the chief difference being the indentations at the edge of the stream.

The greatest contrast of light and dark colors should be in the foreground, on the ground and near objects. The parts of the ground in sunlight should be painted with bright yellow, orange, and touches of red. The parts in shadow will have blue painted into the orange to make brown, and for the very darkest parts blue and red may be taken up in the brush and touched in lightly to make purple.

In the middle distance the bright colors will not be so bright as in the foreground, nor the dark ones so dark. In the distance there will be still less contrast.



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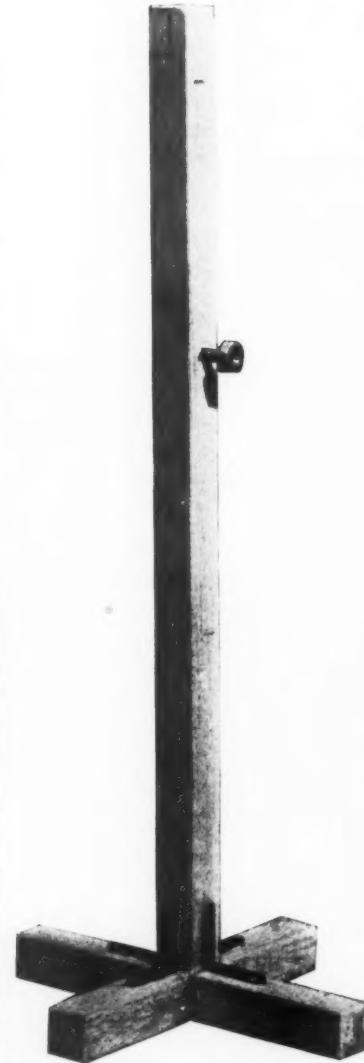
## Color game wheel

(Continued from page 14)

1. Spin the large wheel, gently. When it stops, some color will be at the top, where the painted arrow on the stand points to it. Ask, "What color is this?" The child who identifies it correctly as red, blue, or whatever it is, is allowed to spin the wheel next.

2. Objects in the room can be used for matching, which is one process involved in reading readiness. Ask for example, "Can you turn the wheel until the color at the top, near the

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arrow, is the same color as Jane's hair ribbon?"

3. The concepts of left and right can be emphasized by asking that the wheel be spun to the left sometimes, and to the right other times. This affords additional drill in the use of these newly acquired terms.

4. When the children are ready to learn color names in word form, remove the blank wheel. Then the smaller wheel of words can be spun until the word *red* is under the color red, at the point of the fixed arrow. (A word of caution: Never leave the disk that has the words on it exposed to view when not in use unless the words are opposite the correct matching colors. It is best to replace the blank disk, covering the words altogether, or let the children take turns, a week at a time, checking the matching of words with colors on the wheels. This, incidentally, gives extra practice in word recognition.)

5. The color wheel becomes a center of interest for small groups while the teacher is busy with another group. It's a game they can play unsupervised.

There'll be a new request heard in your classroom if you have the color game wheel: "Isn't it my turn to play with it now?"

### Films and records

(Continued from page 29)

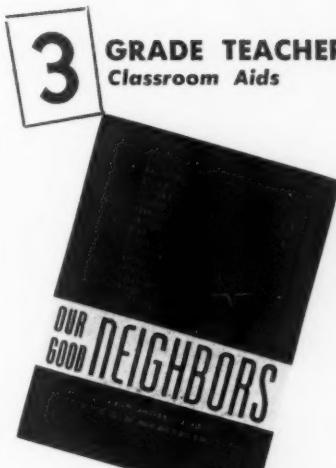
For further information, write to Popular Science Filmstrip-of-the-Month Club, 353 Fourth Avenue, New York 10, N. Y.

### Artist and Nature

From Bailey Films comes the announcement of a film entitled *Artist and Nature*. Produced in collaboration with Virginia Purcell of Chapman College, the film is designed to stimulate original thinking and creativity. It directs attention to the way a creative artist sees and interprets his native environment, and helps students to become aware of the opportunities in their environment for studying art, inspiring a search for experiences which will aid in understanding and using art in everyday living.

Address of Bailey Films is 2044 North Berendo, Hollywood 27, California.

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# Poetry

## This Is My Picture

*Marjorie Allen Anderson*

I'm drawing a lion!  
See, here's his long tail—  
No, I guess it's a sail-boat,  
And this is the sail.

No, no it's not either!  
It looks like a mouse.

Guess I'll draw a big chimney—  
There, now it's a house.

## Giraffe's-Eye View

*Thelma Ireland*

The tall giraffes reach up to the sky.  
In clouds they seem to grope.  
I wonder what the world looks like  
Through each one's periscope.

## Spinach

*Annabelle Stewart Altwater*

When Mother was a little girl,  
She says she always ate  
Every bit of spinach that  
Was put upon her plate.

I should like to please my Mother  
And nothing could be sweeter,  
If somehow I could turn into  
A happy spinach eater.

For when I leave my spinach  
Mother says, "Well, I declare!  
I know a lot of children who  
Would gladly eat your share!"

But when I ask those children's  
names,  
My Mother never knows,  
Although she seems to meet them  
Almost everywhere she goes.

Yet spinach-eating little girls  
Are very hard to find;  
Sometimes I think those children  
Mostly live in Mother's mind!



## NON-ROYALTY plays for schools

**PLAYS, The Drama Magazine for Young People, offers 12 to 14 original  
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## Paper animals

(Continued from page 28)

he is making. Help the boys and girls to do their own research in books, and, if possible, at a zoo or circus. Let the children gather information about their particular animals and then try to reproduce their characteristics realistically. Discuss with them why the zebra has stripes and why the leopard is spotted, why it is advantageous for a lion to be yellow and for a polar bear to be white. Very good likenesses of real beasts can be achieved by children. You may be certain that a child who first gathers information about a particular animal and then diligently constructs it with all its peculiarities will always remember this animal.

However, if these creatures are part of an art project which places the emphasis on creative activity, let us do our utmost to tear ourselves and the children away from too literal an interpretation. Let us free the imagination and help to guide our pupils into the wonderful land of make-believe, where everything is possible. Thus we give our emotions free rein and satisfy our longing for adventure and color and excitement.

Release from realistic representation is not always easy at first. When my little Craft Club and I were making some animals I asked the children what color they wanted to paint their creations. The answer was unanimous: "Brown!" After all everybody knows that a bear is brown, a horse is brown, a dog is brown. Well? I said nothing. But I always work along with the children, so that I may demonstrate a process on my model rather than work on theirs, for it is important that a child should feel that he really made his own creation without adult interference.

After I had constructed my horse, I painted it a bright green with black polka dots, then finished it off with a brilliant red mane and bushy tail. At first the children were amazed and a bit horrified. But their astonishment turned into delight. And the very same children who had said that they were going to paint their animals brown surprised themselves by asking for red and blue and yellow paint, and by decorating their creatures with dots and stripes and crosses

and flowers. Once a group gets started, there is no limit to ideas.

Once the paint has dried each masterpiece is ready for its final touches. The tail (for what respectable animal can exist without one?) is made of colored paper. A piece of crepe or other bright paper is fringed at one end, then rolled up tight and pasted into the hole at the end of the body. If this has been covered with tape, it can be opened easily with a pointed pair of scissors or a knife. The mane is made in similar fashion. For the horse now under construction, we have to make four short fringed rolls. Then we bore four holes into the neck of the animal, dip the ends of the small rolls into paste, and stick them into

the holes. A lock on the forehead, fastened into a hole on the top of the head, adds to the appearance of the steed. Both tail and mane may be trimmed to the desired length. Now all that remains to be done is to paint the eyes and nose and mouth.

The process is one of simple construction and creative designing and decorating. It has been used successfully in classrooms, in summer camps, in recreation centers, and in the home. The project need not be limited to animals only. A nine-year-old boy at our Center made a handsome cowboy riding a horse. The principle remains the same with human figures or animals. It is up to each teacher to adapt it to individual needs.



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## As crow flies

(Continued from page 26)

he was surprised to find quite a little crowd waiting there. These were the watchers. After the race was over they would be able to tell the judge whether the winner had come all the way to the creek before turning back for the Hollow.

"Am I the first?" cried Mr. Crow as he swooped down to the creek's edge.

"That you are!" answered old Mr. Tortoise. "Are the others far behind?"

Mr. Crow looked down the road but could see no sign of any of the other contestants. So he stopped and took a long drink at the Creek. Then he

waved to the watchers and started on the way back to the Hollow.

Well, Mr. Crow broke all records that day. Not only did he get back first to the Hollow, but it was fully three minutes before Mr. Rabbit came along in second.

Mr. Crow was the winner. But the other contestants, and some of the lookers-on, had a funny sort of feeling that somehow it wasn't fair. They thought that Mr. Rabbit was the real winner, even though he had come in second. In short, they believed that Mr. Crow had cheated.

Finally, after much talk which got them nowhere, Mr. Possum suggested, "Let's take the matter to court and let Judge Owl decide."

Mr. Crow agreed to this, and that evening they all assembled beneath the big elm where Judge Owl presided.

Mr. Possum spoke first, taking Mr. Rabbit's side. Then Mr. Tortoise told how Mr. Crow had arrived at the creek first and had even stopped there a minute to take a drink. Last, it was Mr. Crow's turn to defend himself.

"Now, Mr. Crow," Judge Owl said solemnly, "tell the Court in your own words just how you won the race."

"Why, your Honor, I just raced in a straight line from the Hollow to the Creek and then back again in a straight line to the Hollow," said Mr. Crow. "That's all."

"Hah!" remarked Judge Owl wisely, "in a straight line!"

"But," objected Mr. Possum, "everyone knows that a straight line is the shortest way to go from one place to another."

"Exactly," agreed Judge Owl. "Now, Mr. Possum," he went on, "as I understand it, there is only one rule for the big race. That is, that the contestants must race from the Hollow to the creek and back again to the Hollow. The rule does not say *how* a contestant shall go — whether on top of the ground, under the ground, or by air. It does not say whether he shall go in a straight line, a crooked line, or in no line at all."

"Therefore," concluded Judge Owl, without blinking, "Mr. Crow has broken no rules. He raced from the Hollow to the creek and back again to the Hollow as the crow flies. He came in first. He is the winner of the race and must receive the reward. Court is dismissed."



This new "Sweet Land of Liberty" booklet has 28 pages. The 24 pictorial charts,  $7\frac{1}{2} \times 5\frac{1}{2}$  inches are in two-colors. They tell in graphic, interesting form the vital story of our American form of government.

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IF FURTHER INTERESTED—Editor and originator of the charts is DR. FRANCIS L. BACON, Dept. of Education, University of California at Los Angeles. To own a copy of "Sweet Land of Liberty", write DENOYER GEPPERT, Dept. 0, 5235 Ravenswood Ave., Chicago 40. Postpaid, 50¢. Special rates for class or school quantity.

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## Marionettes are fun

(Continued from page 6)

wound around the cloth arm. The body and arms may be stuffed and sewn together.

### Step 3: Making the clothing and hair

The clothing might be made at school, but because of lack of facilities I allowed my pupils to carry out this part of the project at home. I found the parents very co-operative.

Hair may be painted on; human hair, yarn or cotton may be glued on; or regular doll wigs may be used.

### Step 4: Making the controls

When the marionettes are clothed, the pupils return them to school. The controls are made, and the puppets are strung next. Make the controls from strips of wood approximately 1" wide. Each student will need one 10" strip and three 6" strips.

Construct the controls as in Figure 4. The crosspiece *B* is nailed securely to *A*. Crosspieces *C* and *D* have small holes drilled in them; for perfect balance the holes should be in the exact center of the strips. They are then placed on two nails which are driven from the underside of *A*. A piece of cord may be tied across crosspiece *B*. This enables the pupil to slide this over his hand, leaving his fingers free to operate the marionette.

Attach the strings as in Figure 5, being careful to fasten the string to the upper leg. Black thread works very well for this. By using a needle and thread you can easily get the thread through the clothing and then



tie the thread to a thumbtack on the legs or the body. Use the holes in the ears for the head strings. Holes can easily be made in the hands with a needle. The controls can be made easily adjustable by wrapping the thread around the control stick several times before fastening.

### Step 5: Preparing the show

A stage was built from a big cardboard box. It was set on a table in the cloakroom doorway. A false front

was made from corrugated cardboard, above and below the box, to hide the action of the operators of the marionettes. The box was open at the top so that the children could stand on the table to operate the marionettes. Curtains which could be drawn were made, as well as several items of furniture, such as a davenport from two chalk boxes (upholstered with cotton and cloth), a chair, and a fireplace.

(Continued on page 44)

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The class was divided into groups which wrote plays for their own marionettes. The members of each group made backdrops to be used for their presentation. After several rehearsals the plays were given for various classes in the school building, and for the parents.

We had seven plays in which our marionettes were of such various characters as pirates, cowboys, gypsies, clowns, old-fashioned girls, Pinocchio, an old lady, Mr. Potts, Mortimer Snerd, a baseball player, Daniel Boone, a hobo, the Blue Fairy, Dutch twins, and Goofy.

When the shows were over the pupils proudly carried their marionettes home, and I was able to list the following activities accomplished with pleasure, understanding, co-operation and enjoyment: papier-mâché sculpture, wood carving, stage building, construction of stage settings, sewing of textiles, design, background or backdrops done in colored chalk, upholstering, and woodworking (building model furniture).

### Murals in poster paint

(Continued from page 10)

children draw their individual pictures in crayon and attach their contributions to the large picture when they are finished. This makes it possible to have part of the children working at their desks while others paint on the mural. Space is often limited so that not all of the children can paint at one time.

In the intermediate grades the children can do more careful planning for their wall picture. Since their interest can be sustained over a longer period of time, the mural will grow as the subject is developed.

One fifth-grade teacher who taught social science put up craft paper over the blackboard (See the illustration at bottom of pages 8 and 9). As the children studied the western development of the United States, a story grew on the brown paper from left to right. The early settlements in the colonies gave way to river travel and Indian encounters beyond the Mississippi Valley. The beginnings of small midwestern settlements were succeeded by the trek of covered wagons

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across the Rockies and the discovery of gold in California.

Neither the children nor the teacher thought it necessary to know the whole story before the mural was begun. Sometimes the attempts to go forward with the picture motivated more extensive and intensive reading. Sometimes the information in the books motivated more action in the mural.

The finished picture was not to be used as authentic information for these or other children. It simply helped to clarify thinking and to visualize the historical panorama. Their learning was not simple memory work, but a vital experience.

## Book shelf

(Continued from page 17)

Here fantasy combines with realism, adding up to a thoroughly charming book about the doings of two elves, Frunig and Frinnit, and their forgetful human friend, Shat-hula Hu. We can't think of any age too old or too young to enjoy these stories.

*SUNSHINE.* By Ludwig Bemelmans. New York: Simon and Schuster. 41 pp. \$2.50

A story about a music teacher who outwits a hard-hearted New York landlord. A background of authentic New York scenes, spiced with characteristically comical Bemelmans illustrations and characteristically outlandish Bemelmans situations, will gladden the hearts of primary and middle-graders.

*FIRST-BOOK-OF* SERIES. New York: Franklin Watts, Inc. 45 pp. \$1.50. *THE FIRST BOOK OF AUTOMOBILES.* By Campbell Tatham. Pictures by Jeanne Bendick.

*THE FIRST BOOK OF BOATS.* By Campbell Tatham. Pictures by Jeanne Bendick.

*THE FIRST BOOK OF BUGS.* Written and Illustrated by Margaret Williamson.

*THE FIRST BOOK OF CATS.* By Gladys Taber. Pictures by Bob Kuhn.

(Continued on page 46)

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THE FIRST BOOK OF HORSES. By McLennan McMeekin. Pictures by Pers Crowell.

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Though most of the illustrations serve an informative rather than a decorative purpose, they manage to be extremely decorative anyway. The publishers recommend this series for ages up to ten, but we found that these books were in constant demand by children who were considerably older, as well as by the younger ones.

A TREASURY OF HERO STORIES. By Joanna Strong and Tom B. Leonard. With Illustrations by Hubert Whatley. New York: Hart Publishing Company. 192 pp. \$2.00.

Boys and girls aged 8-13 will find these 37 stories not only inspiring but extremely easy to read. The book is divided into three sections: "Heroes and Heroines of Ancient Days," "American Heroes and Heroines," and "Heroes and Heroines of Many Lands." Among the heroes are Androcles, Daniel Boone, Booker T. Washington, William Tell, and Sun Yat Sen.

## An elastic belt

(Continued from page 25)

rubber cement thinly on both pieces of leather (on the back or flesh side) and on one end of the elastic. Let it dry, then press one end onto the piece with the buckle. Insert the point end into the buckle and test the elastic, around your waist, for a good fit. Hold or mark the right length for the elastic and cut it off. Cement as you did the first end, let the cement dry, and stitch on the machine as shown in Figure 1. Draw a pencil line straight across the leather as a guide for the line of stitches. If you are not

(Continued on page 48)

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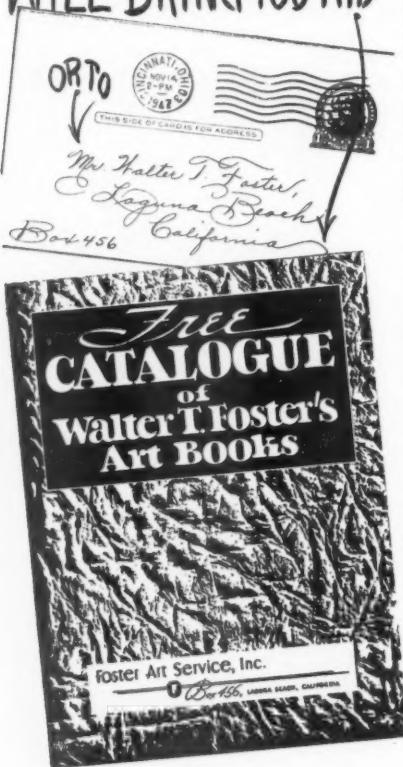
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(Continued from page 32)

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